

The
ART DIGEST

Combined with THE ARGUS of San Francisco
THE NEWS-MAGAZINE OF ART



"MADONNA OF
THE HOUSE OF ALBA"

By Raphael
(Italian, 1483-1520)

Courtesy of Andrew W. Mellon. Purchased by him
from the Hermitage Collection, Leningrad, for \$1,166,400.

A Compendium of the Art News and Opinion of the World

1st MARCH 1935

25 CENTS



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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Trying to Settle It

It is great fun to be the editor of an art magazine such as this one, and be able to print both sides of any controversial subject without bias. It used to be thrilling to match the Conservative against the Modernist, like the proverbial Killenny cats, and watch the fur fly without saying "Scat!" to either. That sport has become tame now, for you can hardly tell one from the other, either in talk or technique. Of course, there has come along Surrealism, which has generated a few showers of sparks. But just now there has come to a climax the duel between the new Nationalism and the old Internationalism, and it comprehends strange alignments. For instance, the wildcat Tom Craven for Nationalism and that other wildcat, Stuart Davis, for Internationalism. And out in Chicago, with a roar heard on both sides of the Continent, the leonine C. J. Bulliet against the French School and equally against the thing which—just now—is the expression of "the American scene."

All such things have to be fought out, and it is the pleasure of *The Art Digest* to provide an arena. Not the views of a few brilliant individuals, but the intellectual and aesthetic consensus of a whole society goes into the making of those movements and periods which con-

stitute art history, and this magazine is proud of its function in the matter.

The editor hopes he has stuck to all the rules of fairness in refereeing the following bout between Thomas Craven and Stuart Davis:

In an article entitled "If This Be Nationalism . . ." in the New York "American" Mr. Craven refers to Ford Madox Ford's recent assertion that "the nationalistic trend among the nations today is a menace to art in all its manifestations," and says:

"I have heard this plaintive sales talk before; I have heard it repeated with charming condescension by visiting French painters who came to America to promote their watered stock; I have read the whining affectations of liberality with which bankrupt expatriates preface their attacks on American provincialism; and I have listened to the infantile mumblings of Gertrude Stein whose sole contribution to criticism is the old familiar proverb that 'art is art—a flat thing on a flat surface'—emotionally and spatially flat, a sterile, rootless weed nurtured in the backyards of Bohemia."

After a few remarks devoted to Gertrude Stein, such as calling her the "champion performer in the field of linguistic drivel," Mr. Craven informs Mr. Ford that American writers have emancipated themselves from slavish imitation

of English letters. "There is not a writer in this country who fears his British competitors," he says; "one and all are dealing with American life in an American style." Then he takes up the situation of American art:

"No such condition exists today in the fine arts. When it comes to the art of painting, America, of all modern nations, has been the most generous, the most hospitable and at the same time the most subservient to outside influences.

"For the last seventy-five years, we have accepted with blind, unquestioning reverence, with childlike faith and simple-minded humility the various schools and movements emanating from France. We have sent our students to Paris; we have invested hundreds of millions of dollars in worthless French paintings; and we have starved and insulted American artists who have dared to challenge the tyranny of the French tradition.

"The net result of this foolish, uncritical attitude has been the emasculation of native tendencies and the creation of a veritable army of pitiable imitators of French styles.

"French modernism . . . has been tried in a thousand courts and found wanting. We can't use it and we don't need it. It is time that we stood on our own feet and did something that might conceivably be claimed as our own. Luckily,

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sentiment is rapidly changing in America, and we have a few painters whose work puts the French modernists to shame. These painters are called provincial by their jealous rivals; and Mr. Ford, no doubt, would call them victims of nationalism.

"But it does not matter. They are not thinking in terms of boundaries and patriotic devotion; they are only expressing their experiences in the American background. If this is nationalism, let us make the most of it."

Enough for Craven. Now for Stuart Davis, abstract painter, who in an article in "The Art Front," attacks that certain group of artists who have developed that special thing which is now called "the American scene." He names Thomas Benton, Reginald Marsh, Charles Burchfield, John Steuart Curry and Grant Wood. "These artists," he says, "are reported to have in common, first—a passion for local Americana, and second—a contempt for the foreign artist and his influence. They have the 'my country right or wrong' attitude and are suspicious of strangers. New-fangled ideas in art are not for them. . . . They paint burlesque shows, Civil War architecture, the wonderful meals that farm help receives under the New Deal, Mother Nature acting tough in Kansas, and caricatures of Negroes and farmers. . . .

"Are the gross caricatures of Negroes by Benton to be passed on as 'direct representation'?" The only thing they directly represent is a third-rate vaudeville character cliché with the humor omitted. Had they a little more wit, they would automatically take their place in the body of propaganda which is constantly being utilized to disfranchise the Negro politically, socially and economically. . . .

"By John Steuart Curry we have a series of rural subjects, cheaply dramatic and executed without the slightest regard for the valuable, practical and technical contributions to painting which have been carried on in the last fifty years. How can a man who paints as though no laboratory work had ever been done in painting, who wilfully or through ignorance ignores the discoveries of Monet, Seurat, Cézanne and Picasso and proceeds as though painting were a jolly lark for amateurs, to be exhibited in county fairs, how can a man with this mental attitude be considered an asset to the development of American painting? The people of Kansas . . . do not buy his paintings. . . . Apparently the people of Kansas have some discrimination as to what kind of 'direct representation' they want. Apparently they resent the insult to their intelligence implied in these works, which always present the obvious and stop. I think it is self-evident that Curry's pictures are technically and ideologically negative. How then are we supposed to benefit from his self-imposed
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No. 11

Mellon to Give Gallery and \$19,000,000 of Art to the Nation



"Adoration of the Magi" by Botticelli (Florentine, 1444-1510). Acquired from the Hermitage Collection by Andrew W. Mellon for \$838,350. Botticelli has been called the "super-painter," expressing, at his best, as in this painting, the quintessence of Florentine distinction.

It took the legal details of the Andrew W. Mellon income tax case to bring out the truth about the often-denied purchases of masterpieces from the Hermitage Collection by the former Secretary of the Treasury.

Ever since the Soviet Government made known its intention of breaking up the famous Hermitage Collection, which at the time of the fall of the Czars was estimated to include 1,700 paintings, rumors have persisted that Mr. Mellon was one of the heaviest buyers. From time to time THE ART DIGEST reported these rumored sales, but always there were denials. Now, Frank J. Hogan, the financier's counsel in his fight against the government's claim that he owes more than \$3,000,000 income tax for 1931, makes public the fact that Mr. Mellon purchased five of the greatest Hermitage masterpieces in 1931 at a cost of \$3,247,695. The claim for a tax reduction is based on the fact that Mr. Mellon plans to establish in Washington a national gallery of art to which he will donate paintings from his own great collection, among them the Hermitage acquisitions.

For thirty years Mr. Mellon has been assembling quietly, and with a hatred of publicity, a collection of sixty or seventy paintings, all of outstanding importance—such as

Goya's "Portrait of Senora Sabasa Garcia," El Greco's "St. Ildefonso Writing," a fine Rembrandt "Self Portrait," Holbein's "Prince

Edward," Goya's "Portrait of La Marquisa de Pontejos" and Van der Weyden's "Portrait of a Lady." When he learned that the Hermitage Museum in Leningrad, founded by Catherine the Great, was to be broken up, Mr. Mellon was quick to appoint the firm of M. Knoedler & Co., his agents to obtain for him the best of the paintings.

"He was advised," says a statement from the Knoedler Galleries, "of the most important pictures in the collection. The firm sent six of its experts to Russia and, after spending considerable time in going over the pictures and submitting to Mr. Mellon photographs and data, they were successful in securing, among others, five of the greatest treasures."

These five masterpieces purchased from the Soviet Government are: Raphael's "Madonna of the House of Alba," which alone cost \$1,166,400; Titian's "The Toilet of Venus," for which he paid \$544,320; Sandro Botticelli's "Adoration of the Magi," which cost him \$838,350; Perugino's triptych, "The Crucifixion of St. John, the Magdalen and St. Jerome," for which he paid \$195,615; and "The Annunciation" by Jan Van Eyck, the cost of which was \$503,010. Also Mr. Mellon acquired from Panshanger House, England, in 1930, Raphael's "Madonna and Child," known as the "Cow-

Like Old Times

Andrew W. Mellon has expended \$19,000,000 for objects of art, according to his attorney, Frank J. Hogan, which he has turned over to the trustees of the Mellon Educational and Charitable Trust Fund. He plans to build a certain section of the forthcoming National Gallery of Art in Washington to house these treasures, and neither the structure nor the collection will bear his name.

Apparently the old-time collector whose wont it has been to build up American museums, still lives in Mr. Mellon. It may be that his gift to the nation will not bear his name, but in it Mr. Mellon's spirit will live forever.

It is impossible to conceive, observes Mr. Hogan, that a man who has arranged to enrich his country with \$19,000,000 worth of art could at the same time plan to defraud it of income taxes. Many in the art world will be inclined to sympathize with this view.



"The Toilet of Venus" by Titian (Venetian, 1477-1576). Bought by Mr. Mellon from Soviet Russia for \$544,320.



"Annunciation," by Jan Van Eyck (Flemish, 1385-1441). Price, \$503,010.

per (or Nicolini) Madonna," at a cost of \$800,000.

Emperors, kings, princes, dukes, nobles and priests once owned these pictures, adding a rare meed of associational value to the painted masterpieces. The "Madonna of the House of Alba" was painted by Raphael in Rome in 1510, and hung over an altar in a Naples convent until bought by a Viceroy of Spain. In Spain it passed to the Duke of Alba and thence to a London banker who sold it to the Hermitage in 1836. It was one of the easel paintings on which the master was working in his studio at the time he was engaged on his Vatican frescoes in the Stanza della Segnatura. The "Alba Madonna" was painted on a panel, 3 feet 1 inch in diameter, but was later transferred to canvas.

Botticelli's "Adoration of the Magi" was painted in Rome in 1481 while the artist was at work on the frescoes in the Sistine Chapel, according to the *New York Times*. The subject of the Adoration of the Magi often engaged Botticelli; but this version is considered one of his greatest works. It was bought in France for the Hermitage from the engraver, Peralli.

The "Crucifixion" by Perugino was presented in 1496 to the Church of the Dominicans in San Germignano, where it hung over the altar until the invasion of Napoleon, when it was sold. Eventually it came into the possession of Prince Galitzin who disposed of it to the Hermitage.

Van Eyck, traditionally known as "the in-

ventor of oil painting," is supposed to have done "The Annunciation" in 1434, six years before his death. Philip the Third, Duke of Burgundy, gave it to a church in Dijon, whence it was taken to Paris in 1819. Later it was sold to the King of Holland, passing from him to the Hermitage Collection in 1850.

Believed to be an idealized portrait of the artist's daughter, "The Toilet of Venus" is one of Titian's most famous works. Painted about 1565, it was found in Titian's studio after his death. His son, says the *Times*, sold it to the Barbarigo family, from whose collection it was purchased for the Hermitage Collection by Emperor Nicholas I.

According to the *Times*, by far the most interesting part of the tax testimony came at the close of Mr. Hogan's opening address when he revealed Mr. Mellon's "cherished dream"

ART TO HEART TALKS

By A. Z. KRUSE

There are artists who are producing a hybrid art, which is neither a good academic job nor creative work in the sane sense, but rather unharnessed, headstrong, hysterical manifestations upon canvas. Such conduct, when verbally perpetrated, usually lands one in a straightjacket, accompanied with the proper kind of guard, in an institution duly authorized to house the mentally unbalanced.

of making the nation's capital the art center of the country, if not of the world. It was to that end that the 79-year-old financier established the A. W. Mellon Educational and Charitable Trust Fund.

For years, Mr. Hogan told the Board of Tax Appeals, Mr. Mellon had planned to establish in Washington "a great temple of art." Regardless of geographical location, Mr. Mellon feels that Washington should be the cultural center of the nation. There he intends to build an annex to the National Gallery which will house not only his own great collection but also collections of other public-spirited Americans who have the means and the desire to join with him in this project. It would not even bear the name of its founder.

This section of the National Gallery, the lawyer said, was not to be "for ordinary art objects but for those which are considered outstanding by connoisseurs," and was to be "accessible to the humblest citizen of this country." Altogether, Mr. Hogan said, Mr. Mellon had invested \$19,000,000 in rare works of art which he planned to make the property of the nation and which he had actually turned over to the trustees of the Mellon Educational and Charitable Trust Fund for that purpose.

Ending his statement of Mr. Mellon's case, Mr. Hogan said: "God doesn't place in the hearts and minds of men such diverse and opposite traits as these; it is impossible to conceive of a man planning such benefactions as these and at the same time plotting and scheming to defraud his government."

The Crucifixion by Perugino, Raphael's Master, Is Mellon Treasure



"The Crucifixion" by Perugino, for which Mr. Mellon paid \$195,615 to the Soviet Government. Vannucci, called Perugino (born 1446), was the teacher of Raphael. He had an instinct for large, airy compositions, decorative and seductive; a taste for golden, transparent color; and a sense of reverie and ecstasy. These qualities may be found in the above triptych, one of five masterpieces obtained by Mr. Mellon from the famous Hermitage Collection and which he is now giving to the nation.

Abstract Americans

Crowds have thronged to the large and comprehensive show of "Abstract Painting in America," which the Whitney Museum is sheltering until March 22. With the exception of Henry McBride of the *New York Sun*, none of the critics were heartily impressed.

"We have had too little faith," declared Mr. McBride. "The enormous prestige of the abstract painters in France and the ready acceptance everywhere of their work has made us too impatient of the local hesitations over the local production, and I confess, on my part, that I had just about concluded that the times were not ripe in America to insist upon 'pure painting.'"

"We did too little toward extending the boundaries of their fame, and who knows how much they might have been fortified had we provided them with a worshipful and admiring public. As it was, embarked on treacherous and uncharted seas, they had to rely for guidance upon intuition." Although in their hours of creative stress they turned to foreign artists for guidance, it is a marvel, explained

Mr. McBride, that they ever reached land at all.

In direct opposition, Royal Cortissoz of the *New York Herald Tribune* asserted that the exhibition "testifies to nothing so much as to a perfect welter of waste motion." Despite the fact that Stuart Davis did his best in the catalog to dissipate the fog, "the fog remains. It is the fog created by mistaken effort, landing the artist in futility," contended Mr. Cortissoz. "To quote the inexhaustible Whistler again, 'art is art and mathematics is mathematics.' To flounder about with pencil or brush, to achieve some sensuous effects of color, some rhythmic linear arrangement, may be legitimate amusement for an idle hour, but to call the result 'abstraction' does not give it artistic validity. I come back to that little matter of intelligibility. It may be that we are all wrong about the masters. Titian was content to be intelligible. So was Rembrandt. So was Velasquez. Perhaps they were on the wrong track. Perhaps the abstractionists are on the right one. But the burden of proof rests upon their shoulders and they haven't yet begun to commence to prepare to prove their case."

In many cases, according to Margaret Breuning of the *New York Post*, the work of the younger artists represented is excellent; "in other instances, in spite of their proclamation of being 'organizations,' they seem to have little significance or indication of cerebral effort. In fact, only too often nowadays one encounters glib superficial work labeled abstract and resembling, perhaps in its hodge-podge of incoherent planes, abstract art more than anything else, yet having in reality no logical construction or clarity of expression."

In the opinion of Malcolm Vaughan of the *New York American*, "America has not as yet produced a great abstractionist. . . . What impedes American progress in abstract painting may be the fact that our conception of it derives from the modern school of Paris and is therefore self-conscious, sophisticated and mannered. Perhaps the present exhibition—one of the most pious the Whitney Museum has ever offered us—will indicate to our abstractionists the faults of their derivation; clarify their aims; encourage their efforts and inspire them to purer and more meaningful invention of new forms and new designs."

30 Years of Glackens Revealed at Show



"The Soda Fountain," by William Glackens.

A group of 27 canvases by William Glackens form a retrospective exhibition of this artist's work at the Kraushaar Galleries, New York, until March 2. It has been some time since Mr. Glackens has held a one-man exhibition, and the present showing contains work dating back to 1905, revealing the many phases the artist has passed through since his early days as an illustrator. Typical of his recent work is "The Soda Fountain," reproduced above.

Retaining much that still keeps him akin to Renoir, Glackens has in recent years "cut loose," and is developing a style that is his own, according to Edward Alden Jewell of the *New York Times*. "For many years," wrote Mr. Jewell, "Glackens painted so faithfully in the Renoir manner that one began to despair of his ever achieving anything that could be considered distinctively his own. Then by degrees assimilation softened the delimiting effect of this entente too cordial. Glackens slowly emerged, and finally, at any rate in the field of landscape painting, he was seen rather to have bettered the instruction.

"Today Glackens can make a canvas glow and sing with a luster as alluring as it is unique. No doubt the link that connects his art and Renoir's will never entirely disappear. Nor need it, so long as the American artist retains and enlarges his now rich and individual style."

To Royal Cortissoz of the *New York Herald Tribune* Glackens' canvases, old and new, make up "an admirable exhibition, admirable for

the sound workmanship in it. . . . Glackens has had his phases. The delightful Washington Square pictures, which I gather are of an early date, have a marked spontaneity about them, an almost sketchy character. Then he seems to have grown keener upon research into form and to have painted with a more deliberate brush. . . . There have been times when Glackens has seemed to lean too heavily upon the example of Renoir. It isn't so in this instance. He stands upon his own feet and makes an exhilarating effect."

Guy Pène du Bois in the "American Artists Series" of the Whitney Museum made the comparison between the likeness of Baudelaire to Poe and of Glackens to Renoir. "Unfortunately the spiritual brotherhood which definitely linked the older pair does not even remotely exist with the younger," wrote du Bois in his book on Glackens. "They have used the same machine, very much as two musicians might, but the resemblance ends here. The sensuality of the Frenchman which grew until, in his old age, it approached senility, does not in any similar sense exist in the American. Where in the American the rhythm is extraordinarily quick, in the other it is long and slow; where one avidly seeks to interpret reality, to get at the root of it by objective study, the other is content to sit in his garden—as he did through all the latter part of his life—trying to make live on canvas his dream of the ideal woman."

Then discussing Glackens' unlimited subject

300 Titians

Three hundred paintings by Titian will be assembled in an exhibition to be held in Venice for six months beginning April 25, in the magnificent Pesaro Palace on the Grand Canal. From all parts of the world, writes Francesco Rea in the *New York World-Telegram*, the Venetian master's works will be temporarily returned to Venice, the city where nearly all of them were conceived and executed. Titian, stricken by the plague which ravaged Venice in the summer of 1576, died in his 99th year and was buried in the lazaretto, or "Potter's Field." Shortly after, the Grand Council of the Republic ordered the body to be found and buried with honors in the Church of the Frari.

Venice officials expect to make this the largest and most varied exhibition of paintings, sketches and drawings by one master ever held. These works are scattered throughout the world. The Prado in Madrid has about fifty Titians, thirty are possessed in Venice and the Vatican owns a number. Others are housed in public galleries in Florence, Naples, Padua, Cincinnati, Boston, Paris, London, Vienna, Leningrad, Berlin, Dresden, Antwerp and Munich. Some are owned by private collectors. Negotiations are now under way to obtain as many loans as possible. The Pope is among the first to promise co-operation.

The exposition, according to the *World-Telegram*, will occupy the two main floors of the Pesaro Palace. The altar pieces, which are all large works, will occupy the central salons, while the smaller paintings will be exhibited in the adjoining apartments. On the opening day a popular pilgrimage will be made to the stately tomb of the master.

Cubist and Abstract

The Leonide Massine collection of French paintings and drawings by Picasso, Matisse, Braque, Derain and other artists prominent in the development of cubist-abstract art at the turn of the 20th century, is being shown at the Marie Harriman Galleries, New York, until March 16. Through his association with the Ballet Russe, Massine was in close touch with the trends of modern French art and all the works were acquired by him directly from the artists, between the years of 1916 and 1920. He is now on tour in the West as the ballet master of the Monte Carlo Ballet Russe.

Picasso is better represented than the rest of the artists, having 17 examples, including two pen and ink drawings made on blotting paper and inscribed to Massine. Personal documents of the ballet master's association with these artists are found in the portraits of Massine by Matisse, Picasso and Derain, as well as a self-portrait of Derain. Other artists represented are Chirico, Severini, Surave, L'Hote and Gris.

matter, du Bois continued: "It includes the entire gamut of things which contribute to the gaiety of the modern scene. He is undoubtedly a portrayer of life's most pleasant occupations, of the picnic spirit. Even his occasional unpeopled landscapes have a festive air, a feeling that nature is in celebration: little clouds race through amazingly blue skies, trees stand pert and independent against a ground itself gaily acclaiming the warmth and clarity and splendor of its friend and patron the sun. Few painters have disliked mystery more than Glackens, nor more actively peered into shadows, been more anxious to be rid of their mysteries, to continue form, to pursue it where it turns into hiding places."

And What Homer Saint-Gaudens Doesn't Say Is Hardly Worth Saying



"Young Woman in Green Velvet," by Abbott H. Thayer. First Prize in 1920.



"The Captain, the Cook and the First Mate," by Charles W. Hawthorne. Third Prize in 1925.

It was in 1896 that Carnegie Institute in Pittsburgh opened its first international exhibition of paintings, under the directorship of John W. Beatty. Many have been the changes that have taken place in the art world since the days of bustles, horse-cars and the rococo sentimentalities of the nineties. How great these changes are may be grasped from the resumé of prize winning canvases of 46 years of "Internationals" which Carnegie Institute is holding until March 10. Fourteen of the exhibits in this show (none of them wild or "sensational") are owned by the Institute, 16 come from private collectors in Pittsburgh, and

40 have been loaned by artists, collectors and museums throughout the country. The best possible description of this notable exhibition may be had from the reminiscences of Homer Saint-Gaudens, who is so ably directing the destinies of the fine arts department of Carnegie Institute during this, the most difficult, period of its history. The following excerpts come from an article by Mr. Saint-Gaudens in the Carnegie Magazine:

Art those days was lured with a dim religious light, in the shadows of the brown-stone stoops that lined Fifth Avenue, or behind the gas jets of the Sherwood Studios, confusing in me memories of the Munich School, Bouguereau, and mother's bustles. Maupassant's stories were thought naughty, especially when read in French. Lathrop dreamed of autumn sadness. Washington Square had a dangerous hill running down to the Garibaldi monument. Hovenden's "Breaking Home Ties" brought tears to grandma's eyes. For the Metropolitan Museum its director, Di Cesnola, purchased Powers' "Greek Slave" as the essence of beauty. Painters saw, as today, cool gray-blue clouds through studio north lights.

Whistler prepared to say that mauve was "pink trying to be purple." Kenyon Cox applied to mural decoration the artificial literary forms of Robert Louis Stevenson. The heyday of the easel painting was at hand. Haughty interior decorators had yet to chill pampered parvenues with pure but, synthetic palaces. A residence built one day was filled the next like a tooth. The parlor rug was scarcely unrolled before objets d'art crowded one another across its Turkish expanse. Rococo frames rubbed neighbors on the walls where our dreamy Tryon, flanked by the romantic English preciosity of Holman Hunt, added to the socially admired darkness of smug tone and harmony of inept imitation.

Three years previous to the first Pittsburgh exhibition a Wagner sleeping car rolled me up to the gushing rococoness of the World's Fair fountain. Though Mr. Eastman had produced his "You press the button and we do the rest" affair, the urge of that clicking box had yet to drive art into the Spanish-Frenchisms of Pi-

casso. So at last in Chicago appeared a cohesion of artistic life that was soon to concentrate painting on the walls of Carnegie Institute. Walker, Cox and Low distilled the essence of the beaux arts . . .

Naturally Boldini soon forsook European shores to paint portraits of Uncle Sam's packing-house potentates. Naturally Chase cropped his whiskers French style and strung a black ribbon through the corner of his eyeglasses as a first step in studio sophistication. Preciosity became one measure of social delicacy. Only later would super-aestheticism be distilled into a poison of psychopathic eccentricities.

Alden Weir venerated an American sympathy over a French foundation . . . Embryonic [Continued on page 25]



"Mother and Daughter," by Cecilia Beaux. First Prize, 1899.



"Interior With Figure," by J. Alden Weir. Third Prize, 1897.

Painting Priced at \$10 Wins \$150 First Prize at Pittsburgh



"Winter Landscape," by Madolin Vautrinot. First Honor and First Award of \$150.

A painting priced at only \$10, including a \$7 frame, won for its creator, Madolin Vautrinot, 21-year-old banker's daughter from Egg Harbor, New Jersey, the first prize award of \$150 at the 25th annual exhibition of the Associated Artists of Pittsburgh, being held at the Carnegie Institute until March 7. Jack Nash, who evidently knows art values after unpacking and hanging Carnegie Institute canvases for 30 years, uncrated Miss Vautrinot's painting, "Winter Landscape," noticed its modest price tag and bought it even before the preview. Jeanette Jena of the Pittsburgh *Post-Gazette* pronounced this picture of backyards and houses caught in the green and brown reflections of a winter sun "exciting and not derivative at all, although painted in an idiom which has recently become popular with American artists."

Samuel Rosenberg, a veteran, won the Carnegie Institute prize of \$250 with his group of three canvases—"God's Chillun," "Portrait" and "Monday Morning." The first named is a street corner revival scene, a canvas crowded with rhythmic figures, "a visual embodiment of hallelujah." The Association's second award of \$100 went to Carl Walberg for "The Corner," showing a corner saloon with its doors swinging in all the glory of Pre-Prohibition. The third prize of \$50 was won by Caroline McCreary with her velvety "Still Life" of red flowers.

The Pittsburgh Art Society's \$100 prize for the best landscape went to Russell Hyde of the Carnegie Institute's faculty for "Northeast," a swirl of gray fog, mist and rain beating against a group of shacks with a single tree standing lonesomely in the foreground.



"Northeast," by Russell T. Hyde. Art Society of Pittsburgh Prize for Landscape (\$100). Courtesy of Carnegie Magazine.

Virginia Cuthbert, a winner last year, once more scored by taking the \$100 prize offered by the Alumnae Association of the Pittsburgh School of Design with her "Self Portrait."

Dorothy Davids won the Ida Smith Memorial prize of \$100 for figure painting with her "Farm News," a story-telling composition of a farmer in blue overalls, reading a magazine with his wife leaning over his shoulder. The Sara C. Wilson Memorial prize for flower painting was awarded to Carrie A. Pattison for her "Japanese Iris." Vernon Wilson, with "Old House Near Ingomar," won the Camilla Robb Russell Memorial prize for water colors. The sculpture prize of \$75 went to Clarence Courtney's portrait bust of William Beach, a massive head.

After a quarter of a century of promotion, the Associated Artists of Pittsburgh has this year achieved the "high water mark of local talent," according to the Pittsburgh *Sun-Telegraph*. From a group of 70 painters who held their initial show in the old Grand Opera House in 1910, the organization has grown into a body of 210 and this year received almost 1,000 entries. A jury of three out-of-town artists—John Carroll of Detroit, Kenneth Hayes Miller of New York, and Henry Keller of Cleveland—selected from this mass of material 379 exhibits.

"This show," writes the critic of the *Sun-Telegraph*, "marks the decline of the 'John Kane School' and the rise of a 'Kostellow Era' and a 'Like Rosenberg Style.' Both able pigment manipulators, Kostellow and Rosenberg deserve all the flattery that imitation can give them. Carnegie Tech's faculty members, Ellis, Hyde, Hilton, Kostellow, McGilgarry, Readio, Rosenberg, Sollum, Simboli, Schmertz and Topp, form a painting team that would grace any exhibition in the country."

The *Bulletin Index*, Pittsburgh, noted that the artists are this year becoming conscious of the powerful economic forces that are today rapidly molding a new world. Out of the Mid-West, said this writer, "has come a new and potent band of earthy American artists. In the van, Pittsburgh artists are awakening more and more to the fact that they are standing foursquare in the center of the seething economic forces that are whipping a new world into shape, and that their brushes applied perspicaciously at home might lead to vivid, vital, verveful things. Last week, many a native artist devoting his time to innocuous landscapes and still life had a lesson brought home by Samuel Rosenbere, that resourceful individualist who paraded Pittsburgh's liveliest, lustiest people on sympathetic canvas and walked off with the highest honors Pittsburgh has to offer."

Winter?

Although it is called the Winter Exhibition, the fifth showing of Santa Barbara artists just concluded at the Faulkner Memorial Art Gallery found California at its green season, comparable to an Eastern April. Ninety-one canvases were on display.

"House of Prayer," Mary J. Coulter's presentation of a church built in Mt. Washington, Ohio, in 1851, typical of that era, attracted marked attention and was considered by the critics an outstanding work in the Santa Barbara exhibition.

Variety in subject matter characterized the show, portraits and landscapes predominating. The calibre of the work displayed marked Santa Barbara as one of the important regional centers of artistic activity in the Far West.

A Good Beginning

Thirty thousand people have visited San Francisco's new Museum of Art within the first four weeks since its opening in the War Memorial Building. Of chief interest, perhaps, at the inaugural exhibition is the 55th annual show of the San Francisco Art Association. The announcement of prize winners revealed that Ray Boynton's portrait, "Girl Eating Grapes," reproduced in the 1st February issue of *THE ART DIGEST*, won the \$300 Anna Bremer Memorial prize.

Rinaldo Cuneo won the \$300 museum purchase prize with "California Hills." He is among the best-known painters of California landscape. The \$200 Bremer prize went to William Hesthal for "A. D. 1885," a study of two houses almost photographic in accuracy but, according to H. L. Dungan of the *Oakland Tribune*, having "a strange fascination." The medal of award for painting was given to Eugene Ivanoff's "Portrait of Mrs. L."

Honorable mention was accorded Worth Ryder's tempera painting, "Virginia City." In sculpture the medal of first award was shared by Sargent Johnson and Beniamino Bufano. Johnson, a negro sculptor, submitted a study of a Negress, her head raised in ecstasy. Bufano's entry was a "Torso" made of hammered copper. Adaline Kent's "Standing Figure" won honorable mention.

Among the water colors, Bernard Zackheim's "Pacific Avenue Gospel" won the medal of first award, George Harris' "Suicide" honorable mention. Medal of first award in graphic arts was accorded William Clarke's "Alise;" first award, George Harris' "Suicide," honorable mention. "Codfisher" by Otis Oldfield was voted by visitors the most popular picture.

Rembski, War-Made American, Has Show



"Portrait of Leon Dabo," by Stanislaw Rembski.

Stanislaw Rembski, Polish-born in the town of Sochaczew, not far from the birthplace of Chopin, will hold an exhibition of recent portraits at the Arthur U. Newton Galleries, New York, from March 4 to 16. Like so many European artists, the Great War marked a crucial point in his career. When but a boy, he had achieved considerable success in painting persons of importance in Warsaw and had had his work hung in the Salon, but the World War came to bring havoc to Poland, first under Russian, and then German, domination.

Young Rembski saw his home destroyed, and lived through the horrors attendant on an occupation paralleled only by that endured by Belgium. It was then that his thoughts turned to the West—to the country brought close to all Poles by the heroic deeds of Kosciusko and Pulaski and by the artistic bonds formed by Helena Modjeska, the de Reszke brothers, Mme. Sembrich-Kochanska and Paderewski.

Following a period in Berlin where he found himself well on the proverbial road to "fame and fortune," Rembski arrived in America in October, 1922, "looking forward eagerly to life in a world where progress and a buoyant courage would replace the bitterness and despondency of post-war Europe." In 1927 he found his goal realized, when he met the American girl who is now his wife and received the final papers that made him an American citizen. Rembski has long endeavored to achieve a true understanding of life and culture in his adopted country, filling many notebooks with sketches of people and places, rapidly drawn in subways, at theatres, at fairs—wherever human beings congregate. His success is attested by the long list of leaders in artistic, social, educational and civic fields who have sat for him, many of whose portraits will be included in his exhibition at the Newton Galleries.

Rembski's exhibition was originally scheduled to open on Feb. 25, but was postponed for a week because the galleries were selected to show "An Art Commentary on Lynching" after another gallery had cancelled it because of mysterious threats from unstated sources. This delay enabled Rembski to complete and include in his show a portrait of "The Voice of Experience," the well-known radio speaker.

EXHIBITION OF PAINTINGS

VILMOS **ABA-NOVAK** *and*
 BELA **IVANYI-GRÜNWALD**

Also Sketches of *Al Fresco* Paintings, by Aba-Novak, executed for various Churches in Hungary. These were brought here from the International Ecclesiastic Exhibition in Rome, Italy.

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In "Weather Beaten," Sold in South, Homer "Conquered" the Sea



"Weather Beaten," by Winslow Homer. Winner of the Gold Medal of Honor at the Pennsylvania Academy in 1896, this Painting is Today Regarded as an American Masterpiece.

"Weather Beaten," one of Winslow Homer's greatest canvases, has been sold by the Macbeth Galleries, New York, to a collector in the South, as announced in the 15th February issue of *THE ART DIGEST*. This outstanding work was painted in 1894 and began its history in 1896 when it won the gold medal of honor at the annual exhibition of the Pennsylvania Academy. Homer, described as the most powerful representative of open-air painting in America, found the subject for this picture on a point of rock at Prout's Neck, just after a prolonged easterly gale, when the Atlantic was in its most spectacular mood. As in Homer's other great pictures, his statements in the painting, "Weather Beaten,"

are as bold and unyielding as nature herself.

Literally "baptised in American water," Homer's pictures have the homespun accent of American provincial painting. Unlike Whistler, he had neither the money or the desire to live in Europe, but remained at home working uninterruptedly. His training developed directly out of the school of popular illustration. At the outbreak of the Civil War he went to the front as special correspondent for *Harper's Weekly*, and won popular success, both here and abroad, with his war scenes and his anecdotal observation of negro life after the war. It was this period Homer devoted almost exclusively to magazine illustration and to painting scenes from everyday

life. Finally in 1884 Homer gave himself exclusively to painting and retired to Prout's Neck to devote the remainder of his life to the drama of the sea.

Bound to nature, Homer's reaction was neither mystical nor poetic. He had the American sense of fact in high degree and expressed himself with grand and simple power. He became so absorbed in the theme of the sea that he waited sometimes for years to get some desired effect. In order to have the scene before him he used a portable hut which he moved about the shore, so that he could get close to the sea in stormy weather and record such genuine effects as found in "Weather Beaten."

Modus Operandi

The Procurement Division of the Treasury Department, Section of Painting and Sculpture, successor of the P. W. A. P., is inviting competition for two mural groups in the post office and court house at Wichita, Kansas. This type of decoration is one of the regular items let by contract with the government on new federal buildings and is completely divorced from any relief measures in effect. Any artist resident in or attached to that region is eligible for the competition regardless of his financial status. The Wichita project is one of the first under the new law and will be watched with much interest by artists all over the country.

The treasury department has set aside \$1,880 to pay for the two murals, this to cover complete cost of execution and installation. C. A. Seward, director of the Kansas State Federation of Art, will act as chairman of the committee that will be in general charge of the competition, his co-members being Mrs. Henry J. Allen and Alton H. Smith. This committee will act as preliminary jury on the designs submitted. The designs which, in their opinion, are outstanding will be sent to the Section

of Painting and Sculpture, Procurement Division, Washington, for selection of the best design or designs. Each mural group will consist of one panel with an approximate area of 47 square feet. It is expected that contracts will be awarded to different artists for each of the two separate spaces.

Artists submitting designs should send them to C. A. Seward, Western Litho Building, Wichita, not later than May 1, 1935. Because of its general interest to artists, *THE ART DIGEST* reprints from the *Wichita Eagle* the rules and regulations for the competition:

The artists whose designs win the competition will be required to execute formal contracts with the United States, agreeing to execute finished murals from their submitted designs.

Blueprints will be furnished with dimensions and specifications as to the places to be decorated. The subject matter should have some relation either to the post, local history, past or present, local industry or pursuits. This may be interpreted freely. In other words, as distinguished and vital a conception as possible is desired.

The artist who receives the commission will be required to pay all expenses in connection with execution and installation of this work.

The sum of \$940 will be paid for each mural group in three separate installments. The first installment, one third of the total sum, or \$313, will be payable after the successful competitor has signed the contract and after formal approval by the director of procurement of his designs; which designs shall thereupon become the property of the government.

The second sum, one-third of the total amount, will be payable when, in the opinion of the director of procurement, the mural group is half finished.

The balance of \$314, will be payable after the mural group is completed and accepted.

The medium and material to be used by the artist must be approved by the local committee and by the director of procurement.

Designs should be on a two inch scale (i.e., 2 inches to the foot) and should give as clear an idea as possible as to how the proposed mural group will look when completed. It would be advisable to look at the spaces themselves before designing. Designs must be sent unframed, without glass.

The designs should not be signed. They should be accompanied with a plain sealed envelope, enclosing the artist's name and address. These envelopes will be carefully numbered when received with the same number as the designs they accompany, and will remain unopened until after the competition is closed.

In other words, the local committee will send the designs which it deems best (with the sealed envelopes unopened) to the section of painting and sculpture, procurement division, and selections will be made without knowledge of the names of the artists.

This is an open competition and is not limited to those artists invited. Any artist resident of, or attached to, the region, who wishes to may enter. Any artist may submit as many designs as he desires. Should he submit more than one design, he should remember to send a sealed envelope, with his address, with each entry.

If no designs are submitted which are of sufficient merit to justify a recommendation by the section of painting and sculpture, no contract will be awarded; and all designs will be returned to the artists.

Revolt

The Salon of the Rejected now being held at the Modern Galleries in Philadelphia as a protest against the Pennsylvania Academy of the Fine Arts by artists whose works were turned down by the jury of selection, has drawn forth this article by Dorothy Grafly, art critic of the Philadelphia Record:

"The state of art and artists in Philadelphia today is peculiarly analogous to that of Paris at the turn of the century. Seething beneath the surface are hopes, fears, animosities. Groups and individuals bite each other in the dark, and there is a rehash of the eternal battle between young and old; the established and the revolutionary.

"Institutions, from their inception, have served a useful purpose. Any business man knows that the best way to put over a new idea is to present a concrete platform at which both enemies and adherents may fire. Salons, academies and institutes are by their nature targets. The sheer act of establishment often proves a red rag to the bull of radicalism.

"If, however, one studies the march of art progress, radicals come off with a greater number of ultimate honors.

"Each great discovery is thus a culminating outburst and marks the historical moment at which a flower ripens into fruit, to be plucked and eaten. Yet even when ripe, it is not always appreciated. Tomatoes flamed a luscious red for many years before men, overcoming their traditions of fear, looked upon them as food rather than as poison.

"Philadelphia is tasting gingerly the flavor of her art tomatoes.

"For the last 10 years the youth of the city has been developing in an atmosphere not wholly impervious to new art thought. Mothers and fathers who revel in the traditional representational art of their own childhood find to their consternation that their children prefer the less comfortable, more electric product of modern experiment.

"It is interesting to note that the present 130th annual exhibition at the Pennsylvania Academy of the Fine Arts, so obviously tuned to the early years of the century, proves shocking to youth and pleasing to middle-aged. Even posters advertising the show bear in lieu of some vital contemporary work of art a reproduction of the 'Winged Victory.'

"But as in Paris, when the Salon reached its most representational level, revolt has begun. For the first time there is sufficient courage to rally progressive forces, and to take public stand against stultification in a Salon of the Rejected.

"Paris knows well, through the experience of its Luxembourg and Louvre, that the health of art lies in revolt, and that if there were no opposition there could be little progress. Manet, once an outcast, has become little less than a god. Cézanne, repudiated and spat

Toledo Acquires Two Van Gogh Paintings



"Maison à Auvers," by Vincent Van Gogh

Two important landscape paintings by Vincent Van Gogh, eccentric 19th century Dutch painter who died by his own hand after a life filled with frustration and tragedy, have been acquired by the Toledo Museum of Art. The paintings are "House at Auvers," purchased from the Durand-Ruel Galleries, New York, and "Wheat Fields," bought from the Wildenstein Galleries, New York, and reproduced in THE ART DIGEST in its June, 1934, issue. Another important purchase made by the Toledo Museum for its French Impressionist section is Pissarro's "Peasants Resting," also acquired from the Durand-Ruel Galleries.

"House at Auvers" was painted in the last year of the artist's short life, in 1890, the year in which he committed suicide. At that time Van Gogh was living with Dr. Gachet in the little town of Auvers, not far from Paris. The painting is mentioned in Van Gogh's letters

to his brother, Théo, and is a typical example of his last period of painting. It was formerly in the Bongier Collection at Amsterdam, and was exhibited at the Amsterdam Municipal Museum in 1905 and at the Exhibition of Great French Masters at the Durand-Ruel Gallery in 1934. Bright with Van Gogh's vital color, it is charged with the frenzied action and restless strokes that marked the unhappy artist's work. During the time it was being painted Van Gogh was under the shadow of insanity, having been submitted to the care of Dr. Gachet, whose portrait by him is in the Frankfurt Museum, Germany.

During his lifetime the only one who believed in his art and who helped him was his brother. Vincent's letters to him, dated from 1872 to his death, are moving documents of his tragic life. His last picture was painted on July 14, fifteen days before he shot himself at 37.

upon, shines today as an art Messiah.

"Had Manet and Cézanne met with immediate recognition and acclaim, who knows whether their careers would, today, constitute important chapters in the history of the contemporary movement?

"Ironically, it has been the institutes and the academies that have mothered new ideas through their resolve to stifle them.

"Philadelphia possesses today all the elements for constructive revolt. Her Salon of

the Rejected, may prove the open sesame for a new order. Just as similar salons in France forced the hand of institutional self-satisfaction, and gained a place for courageous ideas on the very walls that once repudiated them, so in this city the time is ripe for a reshuffling of the cards. Only fear can checkmate the prospect of a more liberal future, petty fear on the part of the individual artist who holds back because he dreads censure from institutional juries."

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Shinn, Newspaper Trained, Has Exhibition



"Exit Clown," by Everett Shinn.

Everett Shinn, well known illustrator and decorator, is holding his first exhibition in many years at the Morton Galleries, New York, until March 9. One of the "Eight Americans," who broke from the ranks of dark brown painting to express the American scene in their own colors, he received his start from Stanford White, architect. The original members of this little band that first exhibited at the Macbeth Gallery in 1908 were Robert Henri, John Sloan, George Luks, William Glackens and Everett Shinn. They were later joined by Arthur B. Davies, Maurice Prendergast and Ernest Lawson. During their first appearances in the exhibiting field they were dubbed "The Ashcan School."

Like the rest of the original group, with the exception of Robert Henri, Shinn's artistic career began as a newspaper and magazine illustrator. In those days modern methods of photo-engraving had not been perfected and the pictorial reporter was a standard feature of the daily press. Sloan, Shinn, Luks, Glackens and a host of others depicted scenes of everyday life. "These painters," wrote Holger Cahill in "Art in America in Modern Times,"—"artists of the passing show of city streets,—did a great deal to free American art from its shallow aestheticism, its Victorian sentimentality and its cult of insipid prettiness."

"One of the things these newspaper-trained artists believed in was the relevance of art to

Rare Volumes

Books on the fine and applied arts from the library of the late Joseph Breck, formerly assistant director of the Metropolitan Museum of Art, and a collection formed by the late William W. Renwick, the property of the Renwick Studios, Inc. of Short Hills, N. J., will go on exhibition March 2 at the American Art Association-Anderson Galleries prior to sale on the afternoon of March 6.

More than 3,500 photographs of architectural monuments of all periods are catalogued as one item; John Britton's "The Architectural Antiquities of Great Britain," London, 1835, is a five volume set remarkable for its numerous fine plates. Standard works on ornament include Owen Jones' "Grammar of Ornament" with 112 lithographic plates in color and M. A. Racinet's "L'Ornement Polychrome," a collection of designs with 100 colored plates and text illustrations.

In the field of mediaeval art are such important works as "Les Arts au Moyen Age," "Moeurs, Usages et Costumes au Moyen Age," "Vic Militaire et Religieuse au Moyen Age," "Science et Lettres au Moyen Age," the writings of Paul Lacroix. The series also treats of laces, fans and costume in general, illustrated by chromolithographic plates and wood engravings, embracing seven volumes, published in Paris, 1869-89. Another group of items deals with gardens of various countries and periods.

In the field of rare books the Willcox "et al" sale, on exhibition March 8, to be sold March 13-14, will bring to the market a leaf from the Gutenberg Bible. Selections from the libraries of the late Charles MacAllister Willcox of Denver and of John Myers O'Hara of New York, and the balance of the Eugene Field collection of the late Mr. and Mrs. William K. Bixby of St. Louis, and other properties, make up this catalogue.

life, to the life of the man in the street. They were interested in social and political ideas, in the writings of Edward Bellamy and Henry George, the optimistic Americanism of Walt Whitman, the humanitarianism of Tolstoy, the economic and historical theories of Karl Marx, in the labor movement, in the whole complex of late 19th century idealism which ranged from old fashioned liberalism to socialism and communism."

With this romantic background Shinn continued to exhibit in all the leading New York galleries. His following was great and his commissions numerous. He branched off into the commercial field, illustrating for American magazines, and painting murals and decorations. The entire interior of the Belasco Theatre, New York, was decorated by Shinn. This versatile artist has entered into many fields. At one time he was art director for several film studios in Hollywood and on Long Island. As a playwright, Shinn has the distinction of having his travesty "More Sinned Against Than Usual," played for 23 years. Based on the tearful melodrama of forgotten years, this satirical piece by Shinn was translated into seven different languages.

Oils, pastels, water colors, and red chalk drawings make up Shinn's exhibition. Recent work is combined with some of the old favorites with which Shinn won his recognition. The stage, back stage and circus performers have always been a frequent topic with him. He captures the performers in action, swinging through the air, poised in a tricky feat; or in the middle of a dance. The Metropolitan Museum owns Shinn's "London Music Hall Performer," and the Chicago Art Institute has "London Hippodrome—Girl on Trapeze."



MEMORIAL EXHIBITION

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The Twain Meet

The first united display ever held by Japanese artists in New York may be viewed at the A. C. A. Gallery in West Eighth Street until March 2. Under the sponsorship of the Japanese *Times*, it contains such well-known names as Yasuo Kuniyoshi, Isamu Noguchi, Chuzo Tamotsu, Thomas Nagai and Bumpei Usui. One of the contributing artists is Mme. Sawada, wife of the Japanese Consul General of New York, apparently the only one who has not fallen under Western influence. It is interesting to note the Occidental technique and viewpoint acquired by the artists. Especially noticeable is the cultivated realism which dominates the work.

"Oriental feeling for design is evidenced throughout the showing as well as Occidental, forthright realism," said Margaret Breuning in the *New York Post*. "The most interesting works are those in which both East and West meet, a piquant touch of traditional flavor modifying the character of our contemporary modernism." Melville Upton of the *New York Sun* found the display an "odd mixture, Japanese in name only to a large extent. For the most part the exhibitors are tricked out in Western attire, through which native traits occasionally show rather awkwardly."

Whereas the exhibition may have been an interesting idea, it brought no hearty response from Emily Genauer of the *New York World-Telegram*. "It is to be regretted that most of the painters represented have abandoned the old Japanese concept of painting for Occidental techniques and points of view. They have substituted for the ancient and honorable practice by which detail is so engagingly combined with a breadth of treatment which eliminates non-essentials and utilizes most effectively blank spaces, the Western style, chiefly influenced by Paris, to which they contribute nothing."

Western Art

Each year the Foundation of Western Art at Los Angeles, Cal., plays host to ten annual exhibitions in addition to many special shows, thus sponsoring a comprehensive art program in its community. Special emphasis is placed on the work of regional painters of the Far West.

California water colors, crafts, prints and etchings, and work by California modernists are included in the yearly exhibits at the Foundation, as is work by desert and Indian painters, Western contemporaries and an exhibition of school arts. This year the special shows include regional displays from San Francisco, Laguna Beach and Orange County, Santa Fe and Taos, and Pasadena. The program also includes Southwestern arts and crafts, California figure painters and work by California Oriental painters and sculptors.

HE PAINTED BEAUTY FROM A HEART OF PAIN

By Gordon Cooper in *New Hope News*.
His palette was a broken heart; its oils his own warm pulsing blood; his brush a sweeping wand to chart, and blast a tree or burst its bud.

He painted with a thwarted dream—and thought to cloak its retching pain, with sunset bathing hill and stream, to prove that life was not in vain.

I did not know it then, but now—as heartache grips my sobbing breath—I see its shining trace, and how—it limned the shadowed form of death!

Art of Mary Cassatt Is Shown in Retrospect



"Jeune Mère et Ses Deux Enfants," by Mary Cassatt.

Paintings and pastels by the late Mary Cassatt, acclaimed by many as the most distinguished woman painter America has produced, are on view at the Durand-Ruel Galleries, New York, until March 2. Like the Impressionists—to whose school she belonged—this dependable painter was concerned with matters of light, but she did not employ the spectral palette. Instead, her work is closer to that of Degas and the later work of Manet, the two whom she recognized as her true masters. The luminosity and high color of Mary Cassatt's pictures, the pleasing graciousness and the quiet vitality in them are distinctive qualities which have separated her art from that of any other American. Her controlled force of draftsmanship and her knowledge of flat painting are in great evidence in such a display as this, which consists of 18 pictures.

Mary Cassatt's paintings have always had a "golden rightness" about them, is the discovery of Malcolm Vaughan of the *New York American*. "They seem more golden than ever, today, now that a thousand American women are briskly imitating energetic, masculine modes of painting. Mary Cassatt possessed skill and strength enough to undertake any subject she might choose. But she chose subjects peculiarly feminine—delicate figure-pieces and mothers with their children—wishing, thus, to be true to her deepest self and proposing, thereby, to crown her work with a subtle sentiment that men can only fancy."

"In spite of a certain monotony, due to the

fact that she confined her subject matter entirely to women and children, her work wears well," said Melville Upton of the *New York Sun*. "Perhaps, this is accounted for by its peculiarly sturdy quality, and, generally speaking, its freedom from sentimentality. It has, naturally enough perhaps, considering her long familiarity with his work, something of the integrity with which Degas invested the things that came from his hand."

Mary Cassatt's life was interesting and varied. As an expatriate she lived most of her life in France, forming friendships with famous painters, about whom she reminisced when she was a lonely and embittered old woman. As the sister of the president of the Pennsylvania Railroad she had solid financial support, enough to enable her to become an active co-operator in the speculation of contemporary art and in the developing of the American market.

With Mrs. H. O. Havemeyer, her life-long friend, she made several expeditions to Spain, Italy and Flanders searching for pictures for the Havemeyer collection. Towards the end of her long career as an artist, estimated at about 50 years, she became blind. She became increasingly bitter against her old friends, the French, and the younger group of artists whom she branded as "shirkers," wasting themselves in the cafés of Paris. The deaths of relatives and friends made her feel more acutely the loneliness of a foreigner in an adopted land. She died in France in 1926 at 81 years of age.

Two Leading Hungarian Artists Hold Joint New York Exhibition



"Sunset on Lake Balaton," by Bela Ivanyi-Grünwald.



"The Card Cheater," by Vilmos Aba-Novak.

As a gesture of international good will, a joint exhibition by two of Hungary's leading artists is being held at the E. & A. Silberman Galleries, New York, under the auspices of the American-Hungarian Academy of Art and the Royal Hungarian Government. These two artists, Vilmos Aba-Novak and Bela Ivanyi-Grünwald, have been honored throughout Europe and are known to American art lovers through inclusion in the Carnegie Internationals, but this is their first comprehensive showing in this country.

Aba-Novak, born in Budapest and still in his early forties, is as a painter a "self-made man." Since his first one-man show in 1922, he has exhibited in most of the principal cities of Europe, among them Venice, Warsaw, Stockholm, Rome, Milan and Paris. While a fellow of the Hungarian Academy in Rome, several of his paintings were purchased by the Italian Government and one, "The Card Cheater," by Premier Mussolini for his private collection. Il Duce thought that a better title for his purchase would be "League of Nations."

Aba-Novak, according to Tibor Bartok, is one of the few modern painters who have "dared to emancipate themselves from the theory advanced by the aesthetics of modern art, namely that there are no themes but motifs only." He goes in for themes no matter how complex, and takes for his models human beings just as they are, happy or

grieving, eating, drinking or peacefully smoking. He paints village weddings, processions, church festivals, peasants dancing in country inns or on village commons, scenes laid in Hungary or in Italy. Blind fiddlers, beggars who show the wear and tear of life, and hoboes on the Hungarian heath, the "Tanya," furnish favorite models. Aba-Novak loves the travelling circus, its colorful life, in which romance and poverty are the component ingredients. This is a theme he returns to again and again.

Ivanyi-Grünwald, a native of Somogy-Som now in his late sixties, is one of the founders of the artist-colony at Nagybanya, which has produced a number of noted Hungarian artists. He has been awarded the Great Gold Medal of the Hungarian Government, the Great Gold Medal of the International Exhibition at Barcelona and other prizes. His paintings have been acquired by the King of Italy, Arnaldo Mussolini, the recently deceased brother of Il Duce, the Museum of Budapest, the Museum of Belgrade and several public institutions in Italy.

Starting his career under the influence of the Impressionist School, Ivanyi-Grünwald found a vast amount of material for his paintings in this vein in the Hungarian plains and lakes. When he became identified with the artistic colony of Kecskemet in the heart of the Hungarian gypsy settlement, Ivanyi-Grünwald be-

came intensely interested in depicting gypsy life and customs, producing some of his most brilliant canvases. Mr. Bartok, in a biographical note, says: "Ivanyi-Grünwald is exceedingly popular in the gypsy quarter of Kecskemet; he is well-nigh worshipped by its swarthy denizens both because of his generosity to them and for his love of gypsy life. It happened time and again that other artists were unable to secure gypsies as models, because all gypsies of Kecskemet, old and young, were only interested in posing for Ivanyi-Grünwald. Frequently he would sally forth into the 'puszta' with an entire caravan and sketch them against the background of the Hungarian heath, the gypsy's natural stamping ground."

The Silberman exhibition was formally opened by John de Pelenyi, the Hungarian Minister to the United States. The committee of patrons includes: Mrs. John de Pelenyi, Lady Charles Rotschild, Mr. and Mrs. John Schiff, George H. Wickersham, president of the American-Hungarian Society, and Nicholas Roosevelt, former United States Minister to Hungary. The American directors of the Academy are George William Eggers, head of the art department of City College; Frank Jewett Mather, Jr., professor of history of art at Princeton; Robert B. Harshe, director of the Art Institute of Chicago and A. Silberman, director of the American-Hungarian Chamber of Commerce.

Wanamaker Art Auction

Art property from the estate of the late John Wanamaker, Jr., together with property belonging to other legatees of the late Rodman Wanamaker, will go on exhibition at the American Art Association-Anderson Galleries March 9, prior to dispersal the afternoons of March 13, 14, 15 and 16. Rodman Wana-

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maker was a patient and discriminating collector of antique French, Italian and Dutch pharmacy jars and bronze mortars, and exquisite Yung-Cheng and Ch'ien-lung jades. One of the outstanding items in the latter group is a Ch'ien-lung carved Fei-Ts'ui incense burner, finely conceived and polished to a sparkling brilliance. It is executed in magnificent crystalline jade, mainly in the prized kingfisher green, with a brown area near one handle, and paling to a greenish gray underfoot.

A group of unusual garden art, furniture and ornaments, collected by Karl Freund, will be sold at these galleries the afternoons of March 22 and 23, following exhibition from March 16. Also in this sale will be furniture, tapestries and decorative objects.

17 John Kanes Bring \$15,000

Although John Kane, Pittsburgh "primitive," parted with his paintings for \$75 or \$100 each during his lifetime, a total exceeding \$15,000 has just been paid for 17 of his canvases sold from an exhibition at the Valentine Galleries, New York. Four were bought by Dr. Albert C. Barnes for the Barnes Foundation at Merion, Pa. The Detroit Institute of Arts purchased "Old St. Patrick's." Other buyers were New York collectors. Prices ranged from \$300 to \$5,000.

Frances Perkins, Secretary of the Department of Labor, had the Kane exhibition transferred to the new Labor Building in Washington as a monument to the artistic expression of this working man.

Hoffman Finds 'American Scene' Underground



"Mine Tragedy," by Irwin D. Hoffman.

The coal mine country is the main theme of Irwin D. Hoffman's exhibition at the Ehrich-Newhouse Galleries, New York, until March 9. With both of his brothers mining engineers, Hoffman has gone into the mining sections of Pennsylvania, West Virginia and the Western states, traversing miles of underground workings in all varieties of mines to sketch the men working. He has gone down into the silver mines where life is doubly dangerous because of soft rock, and was inspired by these underground Trojans, toiling semi-nude in the soft dimness of carbide lamps, their bodies glistening with sweat and grime.

The most ambitious and impressive of these canvases is the "Mine Tragedy," reproduced above. Somber in treatment, it portrays two figures carrying a third, a dead man, out of a mine. In the recent Whitney Biennial, this canvas was described by Horace Gregory of the *New Republic* as being "reminiscent of a classic 'Descent from the Cross.' Hoffman's color is dark and heavily laid on as though he had crushed and colored bits of soft coal. In his underground scenes there is a damp and

erie atmosphere, almost phosphorescent."

Hoffman finds his favorite section of "the American scene" amid the bleak and grimy coal regions, where mountains of fuel are brought from the depths of the earth by toiling human ants. In his mine interiors, the artist has caught the tension of peril. Ingenuity, courage and resourcefulness are characteristics of these underground workers. Hoffman was particularly impressed by the spirit of camaraderie among these men, who have an intuitive understanding of common danger and feel the necessity for complete teamwork, carried on with a minimum of discussion, each helper finding his place and task readily.

Besides the mining subjects, there are Mexican scenes done during Hoffman's visit in 1933. Here too, the artist was deeply impressed by the people who still retain all the undiluted traits of a simple race. These paintings bear out Hoffman's own comment that he likes "to paint people who work for a living, untainted by idle indulgences—people reaching to the earth, both under and upon it, for their livelihood."

"Painting of the Month"

The Upper Montclair Woman's Club has just formed the first chapter of Contemporary Arts' "Painting-of-the-Month Club." A reception was held on Feb. 23 in the Club House, where there was on view an exhibition arranged by Contemporary Arts, New York.

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Mary Cecil Allen, author of "Painters of the Modern Mind," was guest of honor and, after a short talk and a spirited general discussion, she withdrew from a bowl the membership slip bearing the name of Mona Saxe, who selected from the exhibition Martha Simpson's "Window Ledge" as her prize.

The aim of this organization is to inculcate and foster the desire to own good contemporary American painting. The public interest in the monthly receptions in New York has grown steadily. Each month's "Club" is formed afresh and membership (\$1) is open to anyone interested. Application may be made at Contemporary Arts, 41 West 54th St., New York. The next reception will be held the evening of March 31 at the Park Lane Hotel. The guests of honor will be Alexander Brook and Peggy Bacon.

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New York Criticism

[For a New York art critic to be quoted in THE ART DIGEST, is calculated to lift the critic out of a regional morass. However, to get quoted in this department, he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the New York critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic, artist and gallery.]

John Noble, Romanticist

The well selected memorial exhibition by John Noble, who died a year ago, has been extended at the Ehrlich-Newhouse Galleries until March 2. A rugged son of the prairies, Noble came to the sea for inspiration, to capture the menace, power and mystery of the ocean. "Noble was a mystic and a poet," writes Henry McBride in the *Sun*. "The innocent look that 'the sea puts on at times did not fool him, scarcely interested him. Instead he recorded the murky mists, particularly the copper-colored ones that bode so little good and painted such large vistas of the sea coast that we could feel the perilous exposure of the fishing villages to the menace of the storm. He even dared to paint the moon in a football shape, knowing that refraction does that to it at times and confident that others than himself had seen the same effect. No one, however, would be apt to question any of the effects he proffered, since they were steeped in sincerity."

As a man of original imaginative power, Noble saw the world in his own way, and so painted it, according to Royal Cortissoz of the *Herald Tribune*. "It was a way that irade the most of color without ever forcing a note. Indeed, white is often the basis of some of his most characteristic effects. But it was a white peculiar to him, a rich and lovely white, as you may see in the sails of his 'Mystery Ship.' Whatever he painted had the accent of mystery upon it, of the sea rendered strange and beautiful through the play of his temperament in his interpretation of it. It was interpretation in which he dealt, never a crass realism. He got objective truth into his art, in a measure, but more important was the truth as he emotionally felt it."

Having found his subject and lyrical style early in his maturity, this artist, says Malcolm Vaughan of the *American*, "clung to them throughout his career, changing what he had to say in so much as he varied this or that proportion, employing here a deeper, there a paler, palette; now veiling his forms beneath a silver haze of atmosphere; now sharpening his design until it dominated the color."

"Noble was born out of time. The sort of lyricism for which he stood went out of fashion a quarter-century ago and he was left in adversity without the comfort of applause or the inspiration of an audience. But he stood faithful to his Muse and remained, for many years, a first-rate painter, a true romantic, and one of the most individual American artists of

his generation. Eventually his art will be revived and the fame that was denied him will be wreathed about his tomb."

Raphael, One of Three Soyers

Raphael Soyer, best-known of the three Soyer brothers, who have jointly developed a strong "family" style, is exhibiting his paintings at the Valentine Gallery through March 7. Since Soyer has chosen the themes he knows best to portray in a straightforward manner, his art has soared so high, according to Malcolm Vaughan, of the *American*, that "he has become one of our most telling figure painters. The subjects he chooses are New York office girls, of the thin, wiry, alert, efficient type who are the mainstay of our commerce. He paints them after business hours, at home, relaxed, though still showing in their intense faces the nervous strain of their days."

"The type is not particularly enticing. Soyer sees to it, however, that they grip our imagination—in the way that Degas exalted the shop-wear milliners and laundresses of Paris—by making them impressively, unforgettably true to life. . . . Soyer needs to widen the range of his palette; he should set himself to solving more difficult problems of design, and he could add further strings to his bow by varying his subject matter. But these desiderata must develop in time, for he strides rapidly forward. Already he has, in the direct spirit we call American, achieved so much that he may be called as promising a painter as we possess in our younger generation."

It is Edward Alden Jewell's opinion that Soyer's finest work is done in the lithographic medium. "But as a painter," wrote Mr. Jewell in the *Times*, "he can be very adroit, if also, at times, unconvincing. Several of the present canvases may be considered in advance of any he has heretofore shown. There has been a noticeable improvement in composition. His brushwork has become subtler, his accent lighting more lucent. . . . Tenderness and a kind of brooding strength attend the journeys of Soyer's brush. Not always do these journeys upon canvas come to happy endings, but again and again the results are admirable."

"The Soyers must be one happy family," remarked Emily Genauer in the *World-Telegram*. "Evidently Moses looks over Raphael's shoulder as he paints, Isaac leans over to watch Moses, Raphael regards them both, and then the three all sit down and talk things over."

In the opinion of Henry McBride of the *Sun*, Raphael "paints with feeling, and feeling is a virtue, and draws intelligently and sensitively, but there is still too much studio work about his pictures and not enough intensity. In particular there is a lack of air. In a group of heads posed closely together there is not the recession in values that you would observe in a Daumier or a Degas."

What mostly remains in the memory of Royal Cortissoz of the *Herald Tribune* is "the fluent efficiency of Soyer's workmanship. He is facile, deft, a naturally gifted painter, and what he does has almost invariably a certain vitality

which is in part due to his human sympathy and in part to his technique."

Saul, the Non-Spectacular

Saul, exhibiting at the Midtown Gallery until March 5, seems to be content in being just a painter. It is as a painter enamored with his medium that he has won the admiration of the critics. In pushing his medium to its fullest expression, "he finds no necessity, apparently, for striving after originality and strangeness," said Melville Upton of the *Sun*. "He lets his sub-conscious promptings come unbidden, coloring his vision perhaps unawares. Meanwhile his painting grows in quiet accomplishment and sympathetic insight." It is in his simplest studies that Saul is "most spontaneous, most effective," in the opinion of Carlyle Burrows of the *Herald-Tribune*. "He paints with a relish for rich and luscious pigment and is an able, though not infallible draftsman. He has yet to show the same authority in a major pictorial work that he achieves in his more impromptu studies."

Emily Genauer of the *World Telegram* thinks Saul is a splendid example of a "painter's painter." "He glories in pure painting," she wrote. "No abortive efforts for originality or drama here. No attempts to depict soul-searing, devastating emotions. No mordant striving to incorporate within the borders of his canvas the solution to all the ills to which the world is heir."

"Saul is primarily a painter, and as such interested primarily in what can be done with pigment on canvas. He explores surfaces and textures. He orchestrates colors. He juggles forms. Never, however, does he fall into the trap which has lured so many contemporary painters, discovering new technical values at the cost of clear articulation. Never, for instance, do his pictures become mere exercises in paint, like the scales of the practicing concert singer, never meant for public ear, or the more far-fetched compositions of the abstractionists."

De Martini and His Use of Black

Superlatives were used by Emily Genauer of the *World-Telegram* in her summarization of Joseph De Martini's show at the Eighth Street Gallery (until March 9). Nothing less would do for these paintings, she asserted in the *World-Telegram*. "They have a grandeur and nobility which recalls Winslow Homer at his best; a profundity shared by few modern painters; a richness and range of color which are extraordinary in canvases as low in key as most of these are. No flashing, brittle technique here; no empty virtuosity or superficial adroitness."

De Martini makes predominant use of black, probably for psychological effectiveness. Velasquez also used black quite freely, as pointed out by Charles Z. Offin in the *Brooklyn Eagle*, yet his paintings "never had the macabre quality found in the work of present day painters, who rely on the use of black paint for their effects. Velasquez used it to suggest depth of atmosphere and enveloping shadows." Although De Martini is one of these painters, according to Mr. Offin, "he uses black with uncommon skill and subtly fuses it with an appropriateness of design that stamps his paintings with an authentic if disturbing note."

Carlyle Burrows of the *Herald-Tribune* said: "He has feeling, strength and originality—a painter who makes one feel the realism of Courbet in his seascapes, without complete sacrifice of the essential feeling of modernity which his work holds. . . . There is dark, gleaming color—thickly and smoothly applied—that lends a 'romantic' tinge. De Martini will never be

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a showy painter, but from now on, at least, he promises to be a very real one.

Mixed Feelings About Kalish

Well known for his long series of labor subjects and classic nudes, Max Kalish is seen in the role of a portrait sculptor at his exhibition of 50 statuettes of prominent people at the Grand Central Galleries (until March 2). "These full length portraits, about 18 inches in height," said Carlyle Burrows of the *Herald-Tribune*, "have the merit of giving the subject a complete picture of himself; but from an artistic standpoint they are not entirely convincing."

In his review of the show, Howard Devree of the *Times* found that Kalish, since his previous exhibition, had "gained in strength and originality" and that "his work reveals less of certain source influences which marked his earlier figures. Notably is this true in the labor and athlete subjects and one or two of the lyrically beautiful black marble torsos. On the other hand, it must be said that certain of the bronzes in modern costume do not come off and the plaster of Lily Pons might well have been omitted. . . . Kalish's work is uneven in quality. All of it is instinct with a feeling for long line and simplified effects."

Campigli, Curious and Provocative

Massimo Campigli, Italian artist who paints in Paris, held his first American exhibition at the Julien Levy Galleries three years ago. His recent display of curious paintings at the same galleries led Edward Alden Jewell of the *Times* to say: "Campigli's art may be called interesting rather than moving. It is static and somewhat glacial; but it is unique. . . . Again we are struck at once with the derivation upon which Campigli builds. These canvases, with their thinly brushed, chalky surfaces, their pale colors, their simplified, angular forms, confess, on the artist's part, an absorbing interest in ancient wall paintings. Often these pictures appear to be casually composed of old mural details and motifs, assembled from hither and yon as if by some learned antiquarian in whom burns the fire of a nostalgic conquest. There is a Greco-Roman flavor here, though it never comes to us unmingled with subtle overtones that bespeak modern thought and modern taste."

"Like Seurat he loves shapes and patterns more than volumes," wrote Carlyle Burrows in the *Herald Tribune*, "and his two-dimensional compositions of bathers and promenaders sometimes recall that painter's prim lyricism. Campigli finds his subjects chiefly at the seashore. But what a difference between him and our Coney Island realists! He has taste, and his conception of nature is reasonable, though somewhat remote."

Arnold Blanch Invokes Spooks

Arnold Blanch's exhibition at the Rehn Galleries (until March 9) contains a "rather odd mixture," as noted by Edward Alden Jewell of the *Times*, "the gamut running from some of the circus performers, gay in color, to drab and, as a rule, not very characterful landscapes. Several of the latter are freighted with macabre symbolism: 'The Third Mortgage,' with skeletons hanging from trees; 'New England,' epitomized, for this artist, by a scarecrow and an ancient scrapped auto." These landscapes, said Carlyle Burrows of the *Herald-Tribune*, "are cut on the Burchfieldian pattern, but are in reality much more spook-ridden than anything that artist has painted to date. Mr. Blanch had the novel idea to

Cikovsky's Blurred Form and Poetic Color



"Chess Players," by Nicolai Cikovsky.

Nicolai Cikovsky, exhibiting at the Downtown Gallery, New York, until March 9, has a sensitive and personal reaction towards the American scene which he uses as subject matter in a few of his 16 canvases on view. In execution and thought his work is similar to that of Raphael Soyer, exhibiting at the Valentine Gallery until March 7. Both men employ somber tones with blurred forms and shadows, and both seem interested in sad and downtrodden people. Cikovsky's work, however, lacks the brooding monotony of color that takes possession of Soyer's canvases, and is less endangered by somnolent workmanship. His color is clearer and more infused with poetic appeal. Even his bare landscapes of Minnesota and Wisconsin are warm with life, and in his still lifes, Cikovsky attains a certain luminous charm.

In describing this artist's work Carlyle Burrows of New York *Herald Tribune* said: "He is a capable painter, as he shows in the group

go riding around the country apparently looking for old houses fallen into ruin and breathing an air heavy with desolation. He has painted them, however, with a good deal of care and some imagination."

Little Training, Much Energy

As a painter of "extraordinary energy but very little training," John J. Ackermann, exhibiting at the Montross Gallery until March 2, was described by Carlyle Burrows of the *Herald-Tribune* as belonging "to the school of naturally talented but undeveloped painters of whom John Kane was one and Louis M. Eilshemius is another of the leading American representatives. This artist has abundant imagination, as he shows in his vigorously dramatic religious themes, but he knows practically nothing about color and even less about drawing. If Mr. Ackermann had gone to school and learned just a little about these things, one ventures to say that he would have made a real reputation as a painter. But it is difficult to believe that he is entitled to one as it is."

'Chess Players' and other figures on display; but it is chiefly as a colorist, using rich tones of green, red and brown that he shines. Generally he ignores the linear quality of form in favor of subtle and feathery modelling with the brush. 'Wisconsin Fields' is among the freshest of his landscapes—a clear, gentle, panorama of wheat and farm houses and sky. In others recently painted in the Middle West and in the Berkshire Hills he achieves in trees a tender Corot-like poetry with grays and greens and other colors managed with deftness and skill."

Emily Genauer of the New York *World-Telegram* gave a blunt opinion on a certain mannerism of this group of slightly morose young painters: "Cikovsky belongs to the same 'woolly' school which seems to have Alexander Brook as its guiding spirit. Brook, the Soyers and Cikovsky all employ in their canvases the same fuzzy outline and surface which admirers have for some reason taken to dubbing 'tender.' Cikovsky still has it bad in certain of the figures in his current show."

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Do You Know That--

Eighty-two-year-old Michael O'Brien, who quit carrying a brick hod eight years ago because he was too old, was awarded a prize by the Denver Artists Guild for his "Rest by the Roadside," painted on a cardboard box? . . . LeRoy MacMorris is painting a series of religious pictures in a luminous medium visible in full glow in the dark? . . . A bas-relief by Arp now in the permanent collection of New York University's "Gallery of Living Art" was refused admittance by customs officials, repeating the Brancusi episode? . . . The Washington Monument has a platinum and solid gold peak, a fact brought to public notice by Alex Howie who recently completed the cleaning of the monumental shaft under Federal contract? . . . Willy Pogany is painting a 3 by 4 inch portrait of Colleen Moore's "doll's house," which requires him to look through a magnifying glass while painting? . . . Dawson Dawson-Watson, one of the winners of the \$5,000 Texas State National awards for wild flower painting in 1927, is the only artist listed in "Who's Who in America" from Texas? . . . William Katz, painter, went to Palestine recently on a capital of \$20, doing brick laying and other odd jobs to help defray the expenses of his exhibition there?

Many will wish a happy birthday to Etторе Cadorn, sculptor, born March 1, 1878, in Italy; Walter King Stone, painter and illustrator, March 2, 1875, Illinois; Dean Cornwell, mural painter and illustrator, March 5, 1892, Kentucky; John Warner Norton, painter, March 7, 1876, Illinois; Albert Sterner, painter, March 8, 1863, England; H. H. Kitson, sculptor, March 9, 1865, England; Walter Beck, painter, March 11, 1864, Ohio; and to William J. Glackens, painter, born March 13, 1870, Philadelphia.

—M. M. ENGEL.

A Renoir Retrospective

Renoir canvases painted between 1870 and 1918 are being collected for a special exhibition, from March 11 to 30, at the Durand-Ruel Galleries, New York. This is announced as the most comprehensive showing of the work of Auguste Renoir ever held. Several important paintings never before exhibited in this country are being shipped from Paris for the occasion and private owners in the United States have been generous in their loans.

An admission fee will be charged for the benefit of Hope Farm, a philanthropic community school at Verbanck, Dutchess County, New York, accommodating 200 underprivileged children.

New Haven's Exhibition

The 1935 exhibition of the New Haven Paint and Clay Club is taking place in the galleries of the New Haven Public Library, until March 9. There are 77 paintings by 62 artists and 16 pieces of sculpture by 15 artists in this, the club's 34th exhibition. Space is given to miniatures and silhouettes. The prize of \$100 for the best work by a member went to Josephine Paddock for "Youth." The \$50 prize for the best work in sculpture was awarded to George H. Snowden for "Play." William Birkenberger won the \$50 prize for the best work by a Connecticut artist with his painting, "Hamelin Town."

Honorable mentions were awarded to "Perseus With Head of Medusa" by Francis Scott Bradford, "Stallions With Grooms" by Josef Presser, and "Pomona," a sculpture by Joseph Renier.

Trying to Settle It

[Continued from page 4]

isolation from the French school which, if nothing else, has important and advanced technical knowledge that is available to all artists."

Next Davis considers the older school of "the American scene,"—Bellows, Sloan, Coleman, Marin—and then comes what Davis probably considered to be the body blow for Craven:

"The earlier group, however, had the advantage of not being burdened by the vicious and windy chauvinistic ballyhoo carried on in their defense by a writer like Thomas Craven whose critical values may possibly be clouded by a lively sense of commercial expediency. His efforts to bring art values to the plane of a Rotarian luncheon are a particularly repellent form of petty opportunism and should be so understood and explained whenever one has the misfortune to slip on them."

And then the concluding paragraph, aimed at the Benton-Burchfield-Curry-Wood School of "the American scene": "The slight burp which this school of the U. S. scene in art has made, may not indicate the stomach ulcer of Fascism. I am not a political doctor, but I have heard the burp and as a fellow artist I would advise those concerned to submit themselves to a qualified diagnostician, other than witch doctor Craven, just to be on the safe side."

All of this ought to help immensely. Maybe within our generation one solitary artist will pull something out of the core of America. Maybe two, or three, or

four, or five will. If this happens, it will be a big event in art history.

Dress Designs Are Art

After having gone through three tribunals, the notable case of Vionnet and Chanel, Paris dressmakers, against Mme. Susanne Laniel, another modiste, who copied their designs, has come to its end in the French Supreme Court, which has decided that style creations of dressmakers are works of art and that to copy them is equivalent to theft. Mme. Laniel, according to the New York Times, was ordered to pay 460,000 francs damages.

The court decided that dress models, by reason of the choice of colors and materials and their designing "partake the character of real works of art and, therefore, come under the special legislation which forbids imitation and plagiarism by artists and writers."

France is zealous in the propagandizing and protection of her artists and designers, recognizing that they create a vast amount of national wealth by the simple process of putting beauty into raw material, whether that material be pigment, fabric or bronze. She provides a fine example for America.

Of course, France should need no protection against the copying of her designs in the United States. This country has plenty of creative artists of her own, who are capable of draping American women beautifully and, what is of equal importance, appropriately. When the American woman becomes alert to this fact, there will be no market here for Paris designs.



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—Howe

The painting illustrated here is one of Mr. Howe's colorful oils, exhibited recently in Washington, D. C.

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Among The Print Makers, Old and Modern

Critics Are Won by Olin Dows' Landscapes



"The Steps." A woodcut by Olin Dows.

Last year Olin Dows made his New York debut at the Ferargil Galleries. His press clippings were not numerous, but the critics did not ignore him. Always anxious to watch a versatile young painter rapidly developing, they met his present exhibition at the same galleries (until March 2) with appreciative reviews. Included in his display of paintings, prints and screens, are some Vermont landscapes, which he painted last summer while he visited that state with Edward Bruce, well-known American painter. Working almost side by side, Dows and Bruce, who recently exhibited at the Milch Galleries, have given the Richardson's red barns popular interest.

Dows and Bruce are associates in the Painting and Sculpture Section of the Procurement Division of the Treasury Department, the former being co-director with Edward Rowan, and the latter being consulting expert. "Already endowed with an excellent sense

of design, as was manifest in his previous exhibition, and possessing a decidedly decorative sense, the artist in his pictures now displayed reveals no mean painting ability and a decided flair for landscape work," wrote Howard Devree in the *New York Times*. "Dows' color, too, has improved and become more fluent, while the design has become less tight and the whole treatment freer, with excellent results . . . In his screens he has kept his delightful sense of rhythm and silhouetted strength which were notable in earlier work. Very promising progress in this artist's work, which is always mature and clearly thought out."

Margaret Breuning of the *New York Post* spoke of Dows' "unusual perception of the possibilities of decorative pattern." "The reliance on sharp, simplified arabesque of pattern in other mediums would not have led one to expect the suavity and fluency of Mr.

Bacher Print Gift

The Congressional Library in Washington is exhibiting a collection of etchings by Otto Henry Bacher which have been presented to the library by Mrs. Bacher. The artist, who died in 1909, received most of his artistic training in Europe, studying chiefly with Duveneck and Whistler.

Bacher's early etchings were of picturesque German towns. There is also a Danube series. Later, while studying with Whistler in Venice he executed several Italian scenes. His experiences are recorded in a volume entitled "With Whistler in Venice," published by the Century Company in 1908. While best known as an etcher, Bacher made a great many illustrations for *Century Magazine*.

Termed by the *London Times* "a most formidable rival of Whistler," Bacher's style reflected his own reactions. Seymour Haden, the British etcher, who was Whistler's brother-in-law, says of Bacher's Venetian series: "The whole of it, accessories and all, evidences a strong artistic feeling. Bold and painter-like treatment characterizes it throughout."

Smith to Teach Wood Block

Charles W. Smith is conducting a workshop in wood and linoleum cutting at the New School for Social Research, New York, an extension of the art curriculum. Emphasis will be laid on practical phases of the craft with instruction to meet individual needs. Book illustration and the design of jackets are special considerations of the course.

Many exhibitions of the graphic expression of Smith have been held, and he is placed among the foremost exponents of the woodcut. He is the author of "Old Charleston" and "Old Virginia," collections of prints illustrating those regions, and has been represented several times in "Fifty Prints of the Year." For several seasons he has taught in the summer session of the University of Virginia and in the College of William and Mary. The New School is displaying examples of Smith's graphic work.

Los Angeles Buys Prints

From its recent exhibition of prints by living Americans the Los Angeles Art Association made the following purchases: "Sou Lamit" by Boris Anisfeld, "Going West" by Thomas Benton, "Dolce et Decorum Est" by George Biddle, "Mexican Interior" by Howard Cook, and "Bather" by Emil Ganso.

Dows' canvases. These paintings, mostly of the Vermont countryside, have a nice balance between fidelity of objective record and the summing up of the artist's own reactions to each subject. So many New England themes take on a somber cast that it is gratifying to feel the painter's delight in the rush beauty of these rolling hills and green valleys, with their little clusters of barns or houses taking solid root in an appreciable interdependence of man and nature."

The artist's studies of New England "have character, even when he attacks the simplest theme," Royal Cortissoz said in the *New York Herald Tribune*. "He knows, too," continued Mr. Cortissoz, "how to deal with mountain forms, expressing their majestic note yet keeping them within the intimate gamut that belongs to the Vermont scene."

Books on Art

A Meaty Book

All "protein" is H. R. Wackrill's "A Note on Modern Painting." (New York, Oxford University Press, \$1.50). Within 46 pages he states the rationale of post-impressionism and the objective of so-called modern art, a lucid presentation for the inquiring layman.

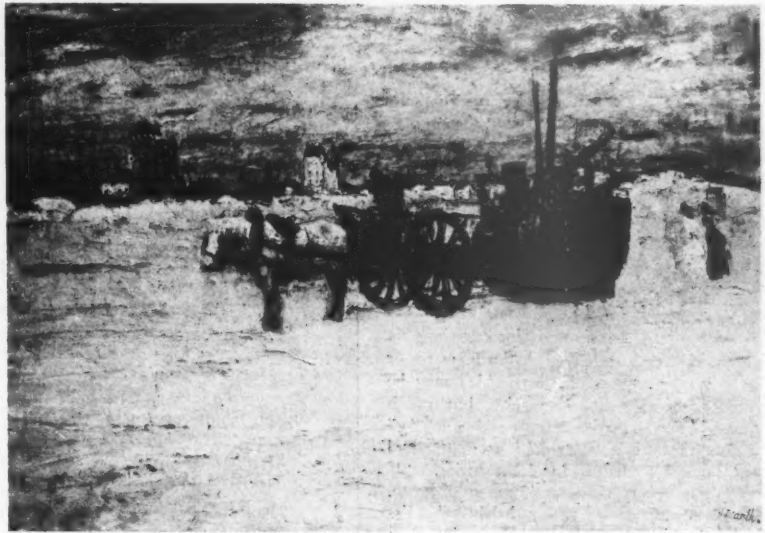
Impressionism's fallacy, according to this volume, was that it was totally concerned with physical appearances, however felicitously they might be expressed. But art has always meant more—a universal truth couched in terms of created unity, or merely a formal organization which is its own justification. Duplication in medium of a natural appearance has been the crutch by which many an artist of the past has climbed the summit of artistic fame. The perfecting of the camera and the cinema, however, has minimized the importance of this human achievement, relinquishing the field of art for more purely aesthetic considerations.

Within a remarkably short period of time, says Mr. Wackrill, art made an about face from the "transcription of the external world" to "the poetry of form," accomplished through the medium of a single individual, Cézanne. "No doubt Cézanne's most personal contribution to the evolution of painting," Wackrill believes, "was the reconciliation that he effected between classical design and the brilliant patchwork of impressionist coloring by making the color (impressionist) reveal the form (traditional); his discovery or at least his exploitation of the idea of showing the volumes of things by the modification of their self-tints by the atmospheric color."

Cézanne did not try, for example, to make "a reproduction of any original tree, of an actual assembly of branches and foliage, but a series of structures, symbolizing an imagined tree, ideally arranged to fill a given space." Thus his use of "representation merely as a means to design" paved the way for the abstractionists, who were more concerned with organization than coincident resemblances, and who "in Cézanne's formalized constructions, and even more in those of Gauguin and Van Gogh . . . found a new aesthetic sphere. . . ."

"Accustomed, as they were, to think of art as a stimulus to the non-formal emotions of life, as a reminiscence or extension of everyday existence, people were at a loss when confronted by things which contained no apparent reference to the visible world. . . . Now that the work of art relied entirely on its own organization they were obliged to fall back on their sense of design in order to apprehend it at all; a faculty that had grown weak through long disuse and was anyway much less developed than their curiosity of form's

Gem-Like Art of Dearth Is Shown Again



"The Beach at Boulogne," by Henry Golden Dearth.

A collection of 14 canvases by Henry Golden Dearth, whose position as one of the most distinguished figures in American art is firmly upheld by his poetical conceptions of nature in twilight and moonlight moods, will be exhibited at the New York galleries of Frans Buffa and Sons, from March 4 to 30. Dearth may be grouped with such painters as Ryder, Blakelock, Ranger, Murphy and Bogert in that he, like they, felt it more important to have an effective picture than a mere literal transcript of nature. Characteristic of this artist is the decorative landscape, low in key, rich in color and with the paint solidly laid on. Since his death in 1918, the artist's reputation as a fine draughtsman and a colorist of the highest order has mounted.

Dearth's art may be divided roughly into two periods. The earlier begins with his return to America after his Paris student days, about 1890. Spending most of his time in France, he naturally took much of his subject matter from that country, particularly that pic-

turesque region around Boulogne and Montreuil-Sur-Mer, where he had his summer home.

The second period begins about 1912, when Dearth revolutionized his palette and his technique and started painting brilliant essays in broken color. His work of this epoch includes figures, both portrait and genre subjects, but most numerous are his decorative depictions of the exquisite pools to be found in Brittany. These rock-enclosed pools, cool and limpid, Dearth reproduced down to their bottom sands, without worrying over the chances that the canvas might not at first tell the eye what was seen above and what below.

In both periods, however, one is ever conscious of the long accumulated observation of nature that made it possible for Dearth to experiment as boldly as he wished and not lose his integral decorative and aesthetic appeal.

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meaning." Thus the layman was obliged to revitalize his innate sense of form and to attune himself to "inner symbols."

Unity became the criterion under which the artist must construct his organization. A more perfect unity could be elicited from created forms than from the adventitious aspects of nature. Hence there arose the orchestration of pure form known as abstraction. Cubism had pointed out the "essential geometric solidity of objects" but even the vestiges of verisimilitude veiled the goal of pure form. Design was, then, restored to the throne of art.

If few could follow the high principles inherent in Cézanne, Wackrill points out the "immense difficulty of pure abstraction" as well as the lag in its public acceptance.

In chronicling the period from impressionism to surrealism, the author has made a significant contribution. His interpretation will be a revelation to readers who have looked in vain for a concise, unimpassioned presentation of the modern movement. Glenn Wessels in the *Argonaut* commends "Mr. Wackrill's limpid, unaffected prose and the easy rhythmic flow of his ideas. This book," he says, "should be tacked on the end of the academic histories of art to bring them up to date."

A Review of the Field in Art Education

The Boston No-Jury

The Boston Society of Independent Artists, Inc., who, in the words of Katharine Hughes of the Boston *Herald*, formerly "climbed Beacon Hill and down the other side in quest of excitement and incomprehensible paintings," returned, in their 1935 exhibition, to normalcy. William Germaine Dooley wrote in the Boston *Transcript*: "The surreptitious bravado and courage of the first few exhibitions have vanished with the smoke of battle, and for the past few years the Independents' show has gradually dropped off its faint echoings of bizarre influence and settled down more or less to matter of fact painting, which may be advanced for this censorious city, but which is indeed normal for the country as a whole."

This 8th non-jury exhibition represented more than 125 artists by 325 entries. "If among the jewels there appears some paste, the jewels still gleam pretty brightly," Miss Hughes wrote: "French landscapes by Sam Charles remind us of the pleasure to be derived from one who paints with sincere originality."

"As in so many shows of the current season the work in black and white is outstandingly good. Among the prints in color, and the lithographs, etchings, engravings, etc., are representative works of some of the country's ablest exponents of these professions.

"Notable is André Smith's able draughtsmanship and design appearing in his satirical line engravings called 'Consider the Lilies' and 'Reapers' Rest.' Earnest W. Watson offers exceptionally fine color block prints; Gordon Grant, his etchings of fishing folk; Thomas Handforth, with others of his prints sends a masterly lithograph of Cambodian dancers; and Francis H. Gearhart, her vitas of California mountains, cut intricately in wood and printed in brilliant color."

Mr. Dooley said that the Independents might boast "at least a good dozen painters who are well-known in their fields, such as Charles Hopkinson, Karl Zerbe, John Whorf, Thomas Handforth, Charles Hovey Pepper, Waldo Pierce, Gertrude Tonsberg, Earnest Watson, and the two museum instructors, Umberto Romano and Harold Rotenberg . . . not all of whom are represented by first-class efforts.

"Other notes of interest are to be seen in the excellent portrait of 'Ramon' by Mary James, the water color 'Nosing In' by Eleanor Hayes, . . . Joseph Butera's portrait; the pair of patterned landscapes by Isolde Therese Gilbert; the lively and original selection of subject cleverly handled by Allan Rohan Crite in 'Thus Saith the Lord'."

EVELYN MARIE STUART SAYS:

Nothing is sadder than the lack of interest on the part of a collector's heirs in his life efforts. It is strange that, as a rule, no one in a man's family cares as fondly for the things he has spent his life in collecting as did he. This might be expecting too much, but surely it could be supposed that one of his own blood would at least cherish his treasures as they deserve. More often, however, the family is cold to "that old stuff" or those "monstrosities" father or Uncle John used to think so much of. Auction rooms sometimes seem like a second funeral, the bereaved treasures assembled in all their forgotten glory, so rich, so lovely, so tenderly reminiscent of a past devotion, like women who have been much beloved, seeming to have acquired a peculiar grace from that alone. The thing of beauty is an eternal coquette, outliving many lovers.

And what of the poor clay that once was the vessel of ardor for this loveliness? Is he, too, forgotten? Nay, not so. For one shall proudly say, "This came out of the Smith Collection," and so he lives on, honored by those who understand. Indeed, these are his true heirs, the brothers and sisters of his soul, his spiritual kindred. They shall sit in his dual chairs and think of him, gaze upon his Rembrandt and reverence him, and vaguely look forward to meeting him in whatever hereafter there may be.

Laufman Will Teach

Sidney Laufman, prominent American artist and a prize winner at the 1934 Carnegie International, will conduct morning and evening classes in painting and drawing classes during the Spring term at the Master Institute of Roerich Museum, beginning in February. Particular emphasis will be on the technique and resources of oil painting.

Mr. Laufman's background includes 13 years in Europe; one man exhibitions in the leading galleries of New York, Chicago and Paris; and in 1932 the winning of the Logan \$1,000 prize at the Art Institute of Chicago.

In addition to the Laufman classes, the Master Institute is offering special courses in sculpture by Louis Slobodkin, dynamic symmetry under Theodore Bolton and Talbot Rogers, stage and costume design under Hans von Schroetter, and mural and fresco painting under B. Margolis.

In Wood



"Head," by Fletcher Clark.

Fletcher Clark, widely known for his wood sculpture in which the beauty of grain is utilized to the highest degree in bringing out the tonal effect sought, is holding an exhibition at the Florence Cane School of Art, New York.

Born in Kansas, Clark began his study of art at the Beaux Arts Institute of Design six years ago. In the field of wood-carving, however, he is entirely self-taught. Although he has shown his work in one-man exhibitions, Clark has been represented in many group shows both in New York and California. His first exhibition was held in 1931 in the California Palace of the Legion of Honor. On several occasions his work has been included in the circuit exhibitions of the College Art Association, always receiving favorable reviews from the critics.

The Tradition of Illustration

The Art Students' League of New York is holding an exhibition of illustrations and paintings, until March 9, which is intended to show that the quality of illustration is carried into the paintings of many prominent artists who started their careers as illustrators. It is felt that the following men, whose work is shown, have continued to tell stories in their paintings: Cecil Bell, John Steuart Curry, William Glackens, Reginald Marsh, Jerome Myers, Philip Reisman, John Sloan, Harry Wickey and Denys Wortman.

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A Review of the Field in Art Education

Carnegie Resume

[Continued from page 9]

women's clubs languished over Dewing-painted women playing mystic musical instruments in outdoor twilights. Nothing broke the continuity of artistic enthusiasm. As the plaster facades of the Columbian Exposition crumbled from their lath and wire backing, the Congressional Library arose behind the Washington Capitol, giving work to such men as Reid, Vedder and Maynard . . . Augustus Saint-Gaudens, over coffee and nuts, raved about the Divine Sarah's tragic end in Fédora, while Augusta Saint-Gaudens said that the gaslights gave her a headache.

"In 1896 Pittsburgh opened its first International. Dignitaries in top hats were present. John W. Beatty set forth on the task of organization which he carried forward so successfully for twenty-six years. A genuine effort to organize contemporary painting from many lands took its bow. Lavery of England, Raffaelli of France, and Beaux of our own country garnered the first group of prizes. Painting shuffled a bit in sophomoric self-consciousness. The Jury of Award carried such names as Duveneck and Swan, and gave honors to such men as Shannon and Weir . . .

MacMonnies' "Bacchante," being scarcely a lady, withdrew from Athenian purities to the stairway of Gotham's Metropolitan Museum. Apparently only Uncle Louis Saint-Gaudens' lions were pure . . . Pictorially, however, passions remained orthodox. Abbey stepped from the bindings of Harper's Magazine to glorify the Holy Grail. Sargent turned from his technical trapeze work with dashing ladies to a sincere reverence of prophets, whose photographic reproductions later were to adorn the study walls of Halworthy. Puvis de Chavannes, by his French aestheticism, outdistanced his American contemporaries. Every one of these men is represented in the Carnegie Institute's permanent collection.

Under Director Beatty such painters as Lavery, Lockwood, and Thaulow were giving prizes to Tryon, Hassam, and Roche. But though by now the home of artistic America should have returned to the United States, yet the center of American artistic activity dallied east of the Atlantic. I learned that Paris still provided the measuring rod which tested the efforts produced within the sound of the steam engines that rode the Sixth Avenue Elevated.

Rain and adventure dripped on those French winter days. I do not mean the *vie-de-Bohème* type of adventure that permitted one-hundred-and-eighty pound vociferous Mimis to waste away in any of the studios I visited following the workaday occasions of my parents . . .

Mostly I recollect Parisian meals marked by John W. Alexander's whiskers and the beauty of his wife. I heard tales of Dauchez, and Ménard, and Cottet, all of whom may be found in Simon's prize-winning painting of 1905.

Meanwhile we listened to Whistler, whose "Sarasate," now in our permanent collection, appeared in the 1896 International . . . Yet Whistler proved but a minor interest in the stream of life. The main tide was social. French priests at my Auteuil school passed on to us youngsters their thoughts of dirty Americans who picked on the Spaniards . . .

The poster craze swept our own land. Young ladies' schools worshipped Howard Chandler Christy. Richard Harding Davis was being photographed with his medals, baggage, and pith helmets. Young bloods enjoyed wind-swept ankles at the foot of the Flatiron Building. In Oyster Bay Teddy Roosevelt received me and other bi-partisan Harvard graduates. Frank Benson and Cecilia Beaux won prizes.

Wherefore, though Kipling might write of imperialistic adventures beyond the horizon, yet Ben Foster could drip "Misty Moonlight" on night scenes, one of which later won a prize. André Dauchez, with that other prize, his "Kelp Gatherers," could arouse a grateful philosophy of peace within tight-laced ladies who descended from hansom cabs to visit Knoedler's sober art galleries . . .

Sentimental glory ushered in the new century. Tarbell won all the prizes in almost unbroken succession. In his Munich palace Lenbach strutted about his peacock-bedecked throne. On the rue Bonaparte students bowed before the pontifical fingers of the "cher maitre," Besnard. In Tite Street the American, Edwin Austin Abbey, painted the London coronation picture and sold the Carnegie Institute "The Penance of Eleanor." Whistler sent to Munich his "sentiments of tempered and respectable joy" in appreciation of the second-hand compliment paid him by their second-class medal. Theodore Roosevelt took up art . . .

Zorn and Monet, Mancini and Zuloaga swung their masterful brushes. Though his painting remains in our galleries, Orpen's original title, "Me and Venus," shocked. Two naughty boys, who played in what staid society regarded as artistic garbage heaps, called one another Gauguin and Van Gogh, and marked their day for future reference . . .

Mostly the war connected me with Abbott Thayer, that extraordinary aesthetic artist who had indulged in far too many discussions with Theodore Roosevelt concerning nature faking and with Olivia Rodham concerning the number of spots on a wood-robin's tail. This was bad for Thayer's "Angel on the Rock" Memorial to Stevenson. Boston wanted to know how such a material young lady could dare to be angel-fed. Since then I have been suspicious of titles of paintings. Peter Blume would have missed a fine stir if his dealer had labeled "South of Scranton" just plain "Composition." Whistler lost no end of welcomed advertising when he named a work "Symphony in White No. 1."

In Europe the War emphasized the fact that Englishmen like Talmage had failed to load the passing order into one of Victoria's landaus and roll it into the Albert Museum. Derain and his French followers established the most sober and considered order of the day. Over here the War freed the past inhibitions of Ufer and wove future foundations for Poor . . . Next,

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Speicher and Bellows started feeling their oats. Indeed by 1923, when Davies, Speicher and Bonnard won prizes and I still possessed a pristine innocence, Speicher and Bellows insisted that the oats be home-grown.

Since then I have developed doubts about the nativity of those oats; for an officer of the Imperial Japanese Navy gave me a pitiful shock when he regretted that he could not tell European art from American art. Really, though, Bellows and Speicher did count in that their vitality turned minds from accepting art and manufacturing iron to accepting iron and manufacturing art.

From the time I ventured eastward across the Atlantic in behalf of my initial International to return with Simons and Knight, who were to help award prizes to Bellows and Menard, down to my last hectic autumn when Beal and Barr and Cary poured a tempest into a teapot through the funnel made by Blume and Dali to raise a wind that tossed a sea of popularity onto the shores of Waugh, I have learned a lesson . . .

As a bolt from the blue or from the Public Works of Art Project, flashed "America for Americans." No one had really gainsaid the self-sophistication of Paris. John and Carena were positively admired. Indeed even Picasso still sometimes received a complimentary shrug. But at the shrine of Davies and the threshold of Curry stood cocktail-fed worshipers who at the same moment committed the error of declaring that Garber had as little to do with presenting shabby shoppers on Sixth Avenue or sophisticated nursemaids with babies and pups along Central Park as the tab on the front of great-grandpapa's shirts.

The dollar went off the gold standard. Then indeed did artists come scuttling home. Sixteen Americans from Paris contributed to the first International with which I had anything to do. One American only, Frieseke, I acquired over there on my last trip. Le Sidaner, Paul Nash, Oppo, Speicher, Davey and Lie gave prizes to Watkins, Sironi and Dufy. "Suicide in Costume" proved its name.

Naturally the awards of our resumé of contemporary painting have caused the forgotten man in the street to look cross-eyed . . . Naturally I am content, since more than ever the public packs into the galleries and lecture halls, buys catalogues, and bargains for introverted landscapes, until I do believe a few of Uncle Sam's offspring are becoming eye-conscious . . .

When gas-lit elevators were maneuvered by ropes we worshipped Leutze. But with other days have come other interests. Adulation of social and political position has given place to democratic admiration. Photographs have improved on the likenesses of grand-mama. Jonas Lie lives in the Sherwood Studios where my mother first stuck pins in my dummies. Rockwell Kent occupied Dewing's studio on Washington Square South. Now Rockwell Kent burns whale fat in an igloo. Of course the painter has fumbled like banker and business man. Certainly adolescent empirical artistic efforts have been a bit bumpy.

Sentimental satisfaction with the past only makes for a disregarded artistic world. Presidents' sons drive past traffic lights. So we should not blame painters who do the same.

Painter, banker, and business man are progressing. Let us not drift like algae with the outgoing tide nor like jellyfish with the incoming waters. In the last analysis good or bad art is our fault, and so our concern. Therefore, if we live long enough we will see a future come from a youthful self-analysis that we will not trade for senility in art any more than in steel mills. It depends on the artist's and public's knowing what they want and getting together.

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MISS AGNES MAYO, Secretary

Women's Dept.
[Continued from page 30]

tional secretary. The participants in the Congress will receive specific advantages. Programs of interest to artists as well as discussions relative to handicrafts, the psychological expression and decorative value of color and how to develop a child's creative faculty, are among the themes to be presented.

Perhaps the most interesting event in connection with the Congress is the International Art Exhibit which will be held there this summer. The best art from every country in the world will be brought together, as well as many treasures from private collections. The Belgian government expects to surpass the International Exhibitions of both London and Chicago.

TALKS FOR PHILADELPHIA

Mary Butler, professional artist, one of our early members and president of the Fellowship of the Pennsylvania Academy, is doing a fine piece of work in the series of gallery talks which she has arranged to be given during the Annual Exhibition of the Pennsylvania Academy in its galleries. These comprise a children's hour with guides for the families of the members of the Academy on Saturdays, and gallery talks on art each week. The program for the balance of the season is:

March 2, 8:30 P. M.—Dr. Sigmund Spaeth, "A New Approach to Music and the Related Arts."

March 16, 8:30 P. M.—Peyton Boswell, Editor of THE ART DIGEST, "An Editor Dodges Brickbats"; Emidio Angelo, Cartoonist for The Evening Ledger, "Caricature of Today."

March 29 and 30—Jerrie Meyer and Her Concert Dance Group. Sets designed and executed by Raphael Sabatini.

Miss Butler is at present art chairman of the Philadelphia Federation of Women's Clubs and Allied Organizations. She had an active part in three art weeks, in 1922, 1923 and 1925, and she had the entire responsibility for putting over an American Art Week in 1934, in Camden. Since 1911 she has been taking care of exhibitions of current work in the Philadelphia public schools and community centers.

THE 1935 ART WEEK

Edward Weinbaum, manager of the Retail Merchants Section of the Chamber of Commerce of the United States, says that in the opinion of the local merchants the first week in November will be the best time for the 1935 National Art Week, that date being the most satisfactory one for the display of art in windows. He said: "We shall again lend all possible support to the movement in co-operating with your local committees."

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Great Calendar of U. S. and Canadian Exhibitions

- MONTGOMERY, ALA.**
Montgomery Museum of Fine Arts—March: Work by J. Kelly Fitzpatrick.
- LAGUNA BEACH, CAL.**
Laguna Beach Art Association—March: Local artists.
- LOS ANGELES, CAL.**
Barker Brothers—March: Work done by Nell Walker Warner. **Foundation of Western Art**—March: Second Annual California Crafts Salon. **Los Angeles Museum**—March: Polish prints.
- OAKLAND, CAL.**
Oakland Art Gallery—March 10-April 10: 1935 annual exhibition of painting and sculpture.
- SACRAMENTO, CAL.**
Kingsley Art Club—March 6-30: Work by John O'Shea. **State Library**—March: "Fifty Prints of the Year."
- SANTA BARBARA, CAL.**
Faulkner Memorial Art Gallery—To March 21: Paintings by Armin Hansen.
- SAN FRANCISCO, CAL.**
Art Center—To March 9: Work by Frede Bidar. March 11-23: Work by Joseph Sheridan. **California Palace of the Legion of Honor**—March: Work by Maurice Sterne. **Paul Elder's Modern Gallery**—To March 9: California surrealists and neo-classicists. March 11-30: Gouaches by Kurt Roesch. **San Francisco Museum of Art**—To March 10: Drawings by Old and Modern Masters.
- DENVER, COL.**
Denver Art Museum—March 1-15: Oils by R. G. Ellinger, Tabor Utley, Gwendolyn Meux; water colors by Mexican children (C. A. A.).
- HARTFORD, CONN.**
Avery Museum—March 9-31: Connecticut Academy.
- ATLANTA, GA.**
Atlanta Art Association—To March 4: Association of Georgia artists. March 5-25: Needlework pictures by Georgina Brown Harbeson.
- SAVANNAH, GA.**
Telfair Academy—March 4: Kress collection early Italian paintings.
- WILMINGTON, DEL.**
Wilmington Academy of Fine Arts—March 5-30: Memorial to Howard Pyle.
- WASHINGTON, D. C.**
Arts Club of Washington—March 3-23: Water colors and etchings by Chauncey F. Eyder. **Art League**—To March 14: Paintings by Katherine Munroe, Fredrick Fuglister, Charles Darby and Ita Romagna. **Smithsonian Institution**—To March 24: Etchings by Yngue Edward Soderberg.
- CHICAGO, ILL.**
Art Institute—To March 10: 39th annual exhibition by artists of Chicago and vicinity. **Chicago Galleries Association**—To March 16: Work by Frank C. Peyraud, Elizabeth Krysher Peyraud, John T. Nolf and Arnold Turtle. **Chicago Woman's Club**—March: Work by members of the Woman's Club.
- DECATUR, ILL.**
Decatur Institute of Arts—March: Work by George Raab and his pupils.
- ROCKFORD, ILL.**
Rockford Art Association—March 4-23: Black and white show from Century Gallery, Chicago.
- INDIANAPOLIS, IND.**
John Herron Art Institute—March: 28th annual Indiana artists exhibition. **Lieber Galleries**—March 1-15: Paintings by Rene Barnes.
- LAWRENCE, KANSAS**
Thayer Museum—March: Paintings and pottery by Henry Varnum Poor.
- BATON ROUGE, LA.**
Louisiana State University—To March 31: Illuminated manuscripts of the 11th to 16th century, loaned by Otto F. Ege.
- NEW ORLEANS, LA.**
Arts & Crafts Club—March: Drawings by Paul Ninas. **Isaac Delgado Museum of Art**—March 3-April 3: 34th annual exhibition of the Art Association of New Orleans.
- BALTIMORE, MD.**
Baltimore Museum of Art—March 4-31: Garl Melchers' Memorial Exhibition; Persian Miniatures. **Maryland Institute**—To March 12: Mid-western water colors (A. F. A.).
- HAGERSTOWN, MD.**
Washington County Museum of Fine Arts—March: Washington County photographic exhibition. March 11-April 11: American paintings loaned by Whitney Museum.
- PORTLAND, ME.**
Portland Society of Art—March: Annual exhibition of oils, pastels and water colors.
- ANDOVER, MASS.**
Addison Gallery of American Art—March 1-25: Paintings by Dudley Morris. March 5-April 5: Classical art.
- BOSTON, MASS.**
Doll & Richards—To March 9: Water colors by Stevan Dohanos. **Robert C. Voase Galleries**—March 4-16: Work by Marion Boyd Allen.
- FITCHBURG, MASS.**
Fitchburg Art Center—March: Chinese color prints.
- NORTHAMPTON, MASS.**
Smith College Museum—To March 15: Photographs of American cities by Henry-Russel Hitchcock, Jr.
- WELLESLEY, MASS.**
Farnsworth Museum—March: Paintings and sculpture by Wellesley Society of Artists.
- WILLIAMSTOWN, MASS.**
Williams College—To March 6: Renoir's "Moulin de la Galette" from Museum of Modern art. March 11-30: "Chinese Painting Through the Ages" (C. A. A.). March 16-19: Gauguin's "Tahitian Idyl" from Museum of Modern Art.
- WORCESTER, MASS.**
Worcester Art Museum—March 3-31: Work by Charles Child; Ceramic sculpture by Wayland Gregory.
- DETROIT, MICH.**
Detroit Institute of Arts—March: Persian art. **Hudson Galleries**—March 11-25: California flowers by Nell Walker Warner. **Society of Arts & Crafts**—March: Contemporary craft work.
- GRAND RAPIDS, MICH.**
Art Association—March: Modern Masters in pen, pencil and crayon (C. A. A.); work by students of Joseph Binder.
- KALAMAZOO, MICH.**
Kalamazoo Institute of Arts—March: 5th annual Kalamazoo show.
- MUSKEGON, MICH.**
Hackley Art Gallery—March: Sculpture and drawings by Rodin.
- MINNEAPOLIS, MINN.**
Institute of Arts—March: Imperial Jades; Tang potteries; Jacobean furniture. **Nash-Conley Galleries**—March 2-16: Prints by Adolph Dehn.
- KANSAS CITY, MO.**
Art Institute—March: "Iowa Speaks" (A. F. A.).
- ST. LOUIS, MO.**
Artists' Guild—To March 14: Annual exhibition of paintings and sculpture. **City Art Museum**—To March 4: Paintings from the Lillie P. Bliss Collection. March 4-April 8: Prints by Albrecht Dürer.
- MANCHESTER, N. H.**
Currier Gallery—March: Paintings by American artists who have died since 1900 (C. A. A.); oils by Emma Fordyce MacRae; Cleveland Printmakers.
- EAST ORANGE, N. J.**
Orange Camera Club—To March 23: Work by Clark Bleckendorfer.
- MONTCLAIR, N. J.**
Montclair Art Museum—March 3-16: Work by members of the Montclair Art Association.
- NEWARK, N. J.**
Newark Museum—March: The design of sculpture; recent gifts to the costume collection.
- BUFFALO, N. Y.**
Albright Art Gallery—March: Second annual exhibition by artists of western N. Y.
- BINGHAMTON, N. Y.**
Museum of Fine Arts—March: Oils by William L. Lathrop, Daniel Garber and John Follinsbee.
- BROOKLYN, N. Y.**
Brooklyn Museum—March: Lithographs by Joseph Pennell. **Grant Studios**—March 4-30: Black and whites by group. **Towers Hotel**—To March 8: Member's exhibition. March 12-29: Oils by members and non-members.
- ELMIRA, N. Y.**
Arnot Art Gallery—March 2-24: Water colors by Colorado artists.
- SANTA FE, N. M.**
Museum of New Mexico—March: Paintings by Ernest Thompson Seton.
- NEW YORK, N. Y.**
Metropolitan Museum of Art (Fifth Ave. at 82nd)—To April 14: Prints chosen for Mt. Vernon by Washington; Japanese costumes No robes and Buddhist vestments. **American Academy of Arts & Letters** (Broadway at 155th)—March: Retrospective exhibition of Charles Dana Gibson. **A. C. A. Gallery** (52 West 8th)—March 10-23: Paintings by Samuel Brecher. **Arden Gallery** (460 Park Ave.)—March 12-April 2: Paintings, sculpture, pottery owned by members of Garden Club of America. **Argent Galleries** (42 West 57th)—March 4-16: Line drawings in all media. **Frans Buffa & Sons** (58 West 57th)—March: Memorial exhibition of Henry Golden Dearth. **Carlyle Galleries** (250 East 57th)—To March 15: Water color drawings by Albertine R. Wheelan. **Leonard Clayton Gallery** (108 East 57th)—March: Work by Victor DePauw. **Contemporary Arts** (41 West 54th)—To March 9: Water colors by Mary Drake Coles. March 11-23: Group exhibition. **Contempora Art Circle** (509 Madison Ave.)—March: Work by Paul Klec, Cronyn & Lowndes (113 Rockefeller Plaza)—To March 17: Work by Percy Albee. **Decorator's Club** (745 Fifth Ave.)—To March 9: Flower paintings and small sculpture. **Delphic Studios** (724 Fifth Ave.)—To March 10: Paintings by Peter Helek. To March 11: Paintings by R. Walker. **Dikran Kelekian** (598 Madison Ave.)—Permanent exhibition of antique works of art. **Durand-Ruel** (12 East 57th)—March 11-April 2: Masterpieces by Renoir for benefit of Hope Farm. **Downtown Gallery** (113 West 13th)—To March 9: Paintings by Nicolai Cikovsky. **Eight Street Gallery** (61 West 8th)—To March 9: Paintings by Joseph de Martini. **Ehrlich-Newhouse** (578 Madison Ave.)—To March 9: Paintings by Irwin D. Hoffman. **Ferargil Galleries** (63 East 57th)—To March 4: Work by Olin Dows. March 4-18: Work by Thomas LaFarge. **Fifteen Gallery** (37 West 57th)—To March 9: Black and white by members. **Fifth Avenue Playhouse** (66 Fifth Ave.)—March: Paintings by Ladislav de Nagy. **French & Co.** (210 East 57th)—Permanent exhibition of antique textiles, furniture and works of art. **Gallery Secession** (49 West 12th)—To March 11: Work by Vincent Spagna and group. March 12-April 8: Work by Anna Mantell and group. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—March 5-16: Etchings by Franklin T. Wood; monotypes by Seth Hoffman. (Fifth Ave. Galleries)—March 11-23: Paintings by Frank Tenny Johnson. **Grant Gallery** (9 East 57th)—March 4-16: Water colors by James E. Davis. **Marie Harriman** (63 East 57th)—To March 9: Paintings from the private collection of Leon Massine. **Jacob Hirsch** (30 West 54th)—Permanent exhibition of antiquities. **Humanist Society** (113 West 57th)—March 2-16: "Humanism in Art." **Kennedy & Co.** (785 Fifth Ave.)—March 4-30: Etchings and drawings by John Taylor Arms. **Kleeman Galleries** (38 East 57th)—To March 15: Decorative paintings by Charlotte Malsbary. **M. Knoedler & Co.** (14 East 57th)—To March 16: 10th annual exhibition of XV and XVI century engravings. **La Salle Gallery** (3105 Broadway)—March 11-30: Paintings by Niberg Abbey and group show. **John Levy Galleries** (1 East 57th)—March: Old Masters. **Pierre Matisse** (Fuller Building)—March: Modern paintings and primitive arts. **Milch Galleries** (108 East 57th)—March 4-23: Paintings by Stephen Etnier. **Montross Gallery** (785 Fifth Ave.)—March 4-16: Paintings by Katherine Langhorne Adams. **Morton Galleries** (130 West 57th)—To March 9: Work by Everett Shinn. **Museum of Modern Art** (11 West 53rd)—To March 7: George Caleb Bingham; Gaston Lachaise and Henry Hobson Richardson. **National Arts Club** (119 East 19th)—March: Junior artist members. **National Committee on Folk Arts of U. S.** (673 Fifth Ave.)—To March 9: "Pennsylvania Dutch" folk art. **Arthur U. Newton Galleries** (11 East 57th)—March 4-16: Portraits by Stanislas Rembski. **Georgette Passedoit** (485 Madison Ave.)—March 4-25: Work by Jane Berlandina. **Pen & Brush Club** (16 East 10th)—March 2-16: Paintings by Grace Bliss Stewart. **Raymond & Raymond** (40 East 49th)—March: Reproductions of masterpieces. **Frank K. M. Rehn Galleries** (683 Fifth Ave.)—To March 9: Paintings by Arnold Blanch. March 11-30: Work by Georgina Klitgaard. **Roerich Museum** (310 Riverside Drive)—March 11-April 4: Artists who participated in Washington Square outdoor exhibitions. **Salmagundi Club** (47 Fifth Ave.)—March 8-29: Annual oil exhibition. **Schultheis Galleries** (142 Fulton St.)—Permanent exhibition of works by American and foreign artists. **Jacques Seligmann & Co.** (3 East 51st)—March 11-23: Paintings by an American group. **E. & A. Silberman Galleries** (32 East 57th)—To March 9: Paintings by Vilmos Aba-Novak and Bela Ivanyi-Grunwald. **Squibb Galleries** (745 Fifth Ave.)—To March 7: Old and new satirical paintings. **Marie Sterner Gallery** (9 East 57th) March 4-16: Water colors by Mary Peixotto. **Uptown Gallery** (249 West End Ave.)—To March 15: Group exhibition. **Valentine Gallery** (69 East 57th)—To March 7: Paintings by Raphael Soyer. **Vermeer Studios** (114 East 68th)—To March 3: Ski paintings by A. Sheldon Penoyer, group show. **Catherine Lorillard Wolfe Art Club** (802 Broadway)—March: Oils. **Weyhe Gallery** (794 Lexington Ave.)—To March 16: Work by Emil Ganso. **Whitney Museum of American Art** (10 West 8th)—To March 22: Abstract painting in America. **Howard Young Galleries** (667 Fifth Ave.)—March: Paintings of the 18th century. **Wilden-**

Early American Furniture in Auction Sale

stein & Co. (19 East 64th)—To March 15: Paintings by Fritz Werner.

SARATOGA SPRINGS, N. Y.
Skidmore College—March 4-16: Art of photography (C. A. A.).

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—March: 9th annual exhibition by Associated Artists of Syracuse.

CINCINNATI, O.
Cincinnati Art Museum—March 3-31: Mexican arts from Cincinnati collections. Closson Galleries—March 4-16: Paintings, Julie Morrow DeForest.

COLUMBUS, O.
Columbus Gallery of Fine Arts—March: Wallpapers and fabrics; mural scheme for Los Angeles Public Library by Dean Cornwell; annual exhibition of prints by Society of American Etchers.

DAYTON, O.
Dayton Art Institute—12th century Japanese Fujiwara Eudoda and oriental collection; sculpture by Hester Bremer.

TOLEDO, O.
Toledo Museum of Art—March 3-31: Hamilton Easter Field collection; International contemporary prints.

PORTLAND, ORE.
Portland Art Association—To March 11: Portion of Venice Biennial from Whitney Museum.

PHILADELPHIA, PA.
Pennsylvania Museum—To March 11: "Transition of American Industrial Art." To March 13: The Post-Impressionists—1890. March: Prints from the Julius Rosenwald Collection. Boyer Galleries—March 5-24: Oils by Southern artists. March 14-30: Drawings of the Russian ballet by Jean Lurcat. Gimbel Galleries—To March 13: Work by Tom Jones, Benton Spruance. Modern Galleries—To March 16: "Exhibition of the Rejected" from Pennsylvania Academy show. Plastic Club—March 6-27: Annual member's exhibition. Print Club—March 4-23: 9th annual exhibition of American block prints.

PITTSBURGH, PA.
Carnegie Institute—To March 7: Associated Artists of Pittsburgh. To March 10: Carnegie prize winners of previous years. To March 24: 13th International water color exhibition.

PROVIDENCE, R. I.
Brown University—To March 3: Machine art. Rhode Island School of Design—March 6-27: Applied design.

FORT WORTH, TEX.
Fort Worth Museum of Art—To March 21: Illuminated manuscripts (A. F. A.).

DOSTON, TEX.
Museum of Fine Arts—March 3-24: American lithography from Currier & Ives to present. Herzog Galleries—To March 15: 18th century portraits.

SEATTLE, WASH.
Henry Art Gallery—To March 3: Art in Industry (C. A. A.). Seattle Art Museum—To March 17: Conservative American painting.

APPLETON, WIS.
Lawrence College—To March 10: Drawings by Kenneth J. Conant. March 10-20: Etchings and lithographs from Daumier to Bellows.

BELOIT, WIS.
Beloit College—March: Water colors by Nils Behncke.

MADISON, WIS.
University of Wisconsin—To March 7: Second annual collegiate photographic salon. March 7-April 1: Paintings by Charles LeClair.

MILWAUKEE, WIS.
Milwaukee Art Institute—March: "Yesterday and Today" (C. A. A.): paintings by Hortense Berné, Hilaire Hiller and Carl Halty. Cliche-glace prints by Corot.



Duncan Phyfe Carved Mahogany Side Chair, New York, 1800-10.

The extensive collection of New England and Pennsylvania Colonial and early Federal American furniture, formed by the late Erastus T. Tefft will be dispersed at the American Art Association-Anderson Galleries the afternoons of March 8 and 9, one week later than was previously announced. This collection is rich in fine examples in native woods—maple, pine, birch, walnut, cherry and elm. It will be augmented by property of the estate of Lucien Sharpe and the estate of Waldo L. Rich, together with selections from other estates and collections, including that of Mrs. Gardiner H. Miller.

A feature of the American furniture is a group of pieces by Duncan Phyfe, one an important carved mahogany love seat made about 1800 and formerly owned by Samuel Chase of Maryland, signer of the Declaration of In-

dependence. It has descended in the family through his daughter to the present owner. Of the same provenance is a pair of carved mahogany side chairs by Phyfe, one of which is reproduced herewith. Important in the American Sheraton furniture is a set of eight carved mahogany dining chairs of New York workmanship, made about 1790. In the 18th century American Chippendale appears a sturdily-proportioned walnut chest-on-chest, an important carved mahogany armchair.

Many pieces are of maple combined with hickory, among them numerous Windsor chairs. Maple and pine pieces include two early American cupboards, a drop-leaf table and a rush back settee. Early pine tables in the Tefft collection include examples of the stretcher, saw-buck and kneading types. Tefft items also include a New England 18th century paneled pine room, and a unique collection of falconry equipment, including a stuffed and mounted falcon, Flora, said to be the first falcon to be flown in the United States.

Three fine secretary-bookcases come up in the 18th century English pieces, one a Chippendale carved and inlaid mahogany example which is one of the few English pieces illustrated in Lockwood's "Colonial Furniture in America." An important Jacobean carved and inlaid court cupboard, one of the early 17th century English group, is a fine original piece of rich dark patina.

Items in early American decorations include a carved shelf clock by Samuel Terry, a mahogany tall-case clock by Seth Thomas, pewter and whale-oil lamps. Decorative paintings, mostly genre scenes and landscapes, are largely 19th century works by such artists as Paul Dougherty, Alfred Stevens, William M. Hart, Albert Guillaume, Alfred Charles Weber, Berne-Bellecour and Winslow Homer. Prints, arms and armor, Japanese sword guards, bibelots, pewter, silver and Sheffield plate, porcelains and glass make up the balance of the catalogue which comprises 433 items.

Ceramic Annual Postponed

The fourth annual Robineau Memorial Ceramic Exhibition, in memory of Adelaide Alsop Robineau, at the Syracuse Museum of Fine Arts, has been postponed from April until next October. This change was made in order that the officials might take advantage of an offer by the College Art Association to circuit a selected group of pieces from the exhibition during the season of 1935-36. Details may be had from Anna W. Olmsted, director, Syracuse Museum of Fine Arts.

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WOMEN'S ACTIVITIES

National Director: Florence Topping Green,
 104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

A WORTH WHILE HOBBY

For seventeen years, Mrs. Alvoni Allen of Jersey City has worked in a practical manner for American art and artists. Each year she spends hundreds of dollars personally to purchase prizes for states adopting the Penny Art Fund she originated. Last week she bought four paintings at the 44th annual exhibition of National Association of the Women Painters and Sculptors—"Wind Swept" by Edith Nichols, "Labrador" by Mabel Mason De Bra, "Courtyard of Mermaid Inn" by Jessie Charmon and "Ranchos Church in New Mexico" by Mary Cheney. At the Jersey City Museum Exhibition she bought a piece of sculpture by Frederick G. R. Roth, N. A., "Frisky Whiskey," a little Scotch terrier. Another prize is a large oil painting, "Windswept Dunes" by Mrs. Gertrude C. Lewis, Illinois. She also bought an oil, "Flowers and Still Life" from Mrs. Myra Wiggins, Seattle, and "Boats" by Mrs. Eliza Wahanik, also of Seattle. She will give \$25 to the state making the greatest increase over last year in number of clubs adopting the fund, and two additional paintings. These will be presented in June, during the Triennial Convention of the General Federation of Women's Clubs, in Detroit, to the states sending in the best report for work extending the Penny Art Fund.

Mrs. Allen bought, this month, from Alcamedios Gio Comantonio, a young Jersey City sculptor, "Russian Eyes," a lovely head of a young Russian girl, and also his bronze, "Flower of the Mediterranean," presenting both to the Jersey City Museum. Three years ago she gave a gallery full of paintings and other works of art to the trustees of the Museum Association there.

This is the way the Penny Art Fund started. When Mrs. Allen was chairman of art in the New Jersey Federation more than seventeen years ago, there was little interest in art, only 14 clubs in the state having then any art program at all. She arranged a series of art receptions in prominent galleries for the clubwomen at which artists received. They were well attended. Best of all, paintings were sold for homes and club houses. In order to stimulate interest, she bought paintings at the National Academy, the New York Water Color Club and the Montclair Museum exhibitions to give as prizes to the clubs that had the

largest attendance in the year. The first painting she bought was by Jane Peterson which was won by a little, unknown club in Long Branch, N. J. After her term expired she was afraid that her successor would not be able to keep up this custom, so she hit upon the plan of asking every club to send to the state art chairman one penny a year from each member. Since many clubs have a thousand or more members, the sums were sufficient to carry on this work. Four years ago she was appointed General Federation chairman of the Penny Art Fund and, instead of working in one state, she now has forty-four, with innumerable clubs.

This is the way it works. Each state art chairman collects her own state pennies. At the close of the year, she buys paintings and sculpture from her own state artists to present to clubs in the state as prizes for work in promotion of American art. Then all of the reports are studied and the paintings and sculpture purchased by Mrs. Allen are awarded to the states doing the best work.

There are three million federated women. As soon as a penny each a year shall be collected (and that goal is near), there will be \$30,000 to spend annually for American art.

THE INTERNATIONAL CONGRESS

The Seventh International Art Congress will be well worth a trip to Brussels, August 9 to 16 this year. Prof. Paul Montfort, general secretary of the Belgian Committee, has just sent the preliminary announcement. The organizing committee of the Congress is the "Société Nationale Belge des Professeurs de Dessin, d' Histoire de l'art et de Travail Manuel."

The chairman for America, succeeding Mr. Huger Elliott of the Metropolitan Museum of Art, is Prof. A. J. Pelikan of the Milwaukee Art Institute, with Prof. Royal Bailey Farnum of the Rhode Island School of Design as na-

[Continued on page 27]

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A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

LANTERN SLIDES

All American artists have a real opportunity for dignified publicity by prompt cooperation with the American Artists Professional League in contributing to the League's library of lantern slides with descriptive copy and biographical notes. This material will be available to lecturers on contemporary American art. The demand for it exists already.

You are invited to send to Mr. Orlando Rouland, chairman, National Lectures Committee, 130 West 57th St., New York, two standard-size stereoptical slides of a representative subject with your own statement about the work of art (this in triplicate); and brief biographical notes in triplicate. If you prefer, send a good glazed photograph and \$2.00 instead of the lantern slides, and the League will have the slides made for you.

Good cooperation in this project has begun. The League strives to serve American art. Membership in the League is not essential to your participation. To every artist, painter, sculptor, craftsman, designer, architect, this opportunity is offered. Do your individual part to make the League's library of slides and descriptive material completely representative.

INVITATION TO NEW TYPE OF TALK WITH DEMONSTRATIONS ON ARTISTS' COLORS

Mr. Harold Park, well-known industrial chemist, specializing in the field of the manufacture of artists' colors, has accepted the invitation of the New York Regional Committee of the League to give a talk with demonstrations on purity, tinting-strength and evidences of adulteration, when present, of pigments that are in themselves known to assure permanence of color. This talk must be restricted to a

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succession of groups each limited to 40 artists only. As many talks will be given as will be required by the applications received. The place probably will be in a Carnegie Hall studio, and the hour either late afternoon—4:30 to 6; or in the evening, 8:15 to 9:45.

The knowledge of artists' colors from the point of view of the manufacturer, which Mr. Park volunteers to give to artist-painters, is an important step in the League's technical work, which we find encourages those manufacturers who mix conscience with their paints. Improvement in manufacture will come only when the artist knows all that can be known about the materials he uses. With complete knowledge, the artist will cease to be the unwitting economic and technical victim of minor adulterations which are abhorred by honest manufacturers, but of which most artists are as yet quite uninformed.

A cordial invitation is extended to all members of the League, and to their artist friends, to be present at one of Mr. Park's talks and demonstrations. No fee will be charged. Applicants should write to Wilford S. Conrow, national secretary, the American Artists Professional League, 154 West 57th St., New York. Groups will be formed in the order of receipt of applications, and notice of place and time will be mailed to applicants ten days in advance of the date on which Mr. Park will address the group to which they are assigned.

MURAL PAINTING COMPETITIONS

We print a word of advice for the inexperienced artist who will go in for competitions in mural painting. See that the amount of money to be awarded the winner is reasonably sufficient. It should be so, but sometimes it is not. We are impelled to write this because our attention has been called to more than one competition offered by business concerns where the sum allotted the winner was not large enough to cover the artist's actual outlay and still leave a fair margin as compensation.

A case in point: You win a competition for several mural paintings for the visitor's room of the local chemical company. You have your studio rent to pay during the time it takes you to paint them. There are large canvases with their stretchers, perhaps also paint, to pay for. An assistant, a practical man (at union wages!) to fix your completed canvas to the company's walls, wood mouldings to apply for a suitable finish, after he has put a wax coating over all. Already it is quite a sum. Did we forget insurance, scaffolding and cartage? They should be added.

Then there was the time you took in the first place originally to make your excellent winning design. Nobody will think much about that, so perhaps you might as well forget it also.

If the company offered you seven hundred dollars as the winner's prize payment, we think your net compensation would be exceedingly small. So, consider very carefully the terms of your competition.

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